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## Second Series

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AN INTERPRETATION OF THE SO-CALLED HARPY TOMB  
ARCHAEOLOGICAL NEWS (January-June, 1907)

NORWOOD, MASS.

PUBLISHED FOR THE INSTITUTE BY

**The Norwood Press**

NEW YORK: THE MACMILLAN COMPANY

64-66, FIFTH AVENUE

LONDON: MACMILLAN & CO., LTD.

Annual Subscription, \$5.00

Single Numbers, \$1.50

PUBLISHED QUARTERLY

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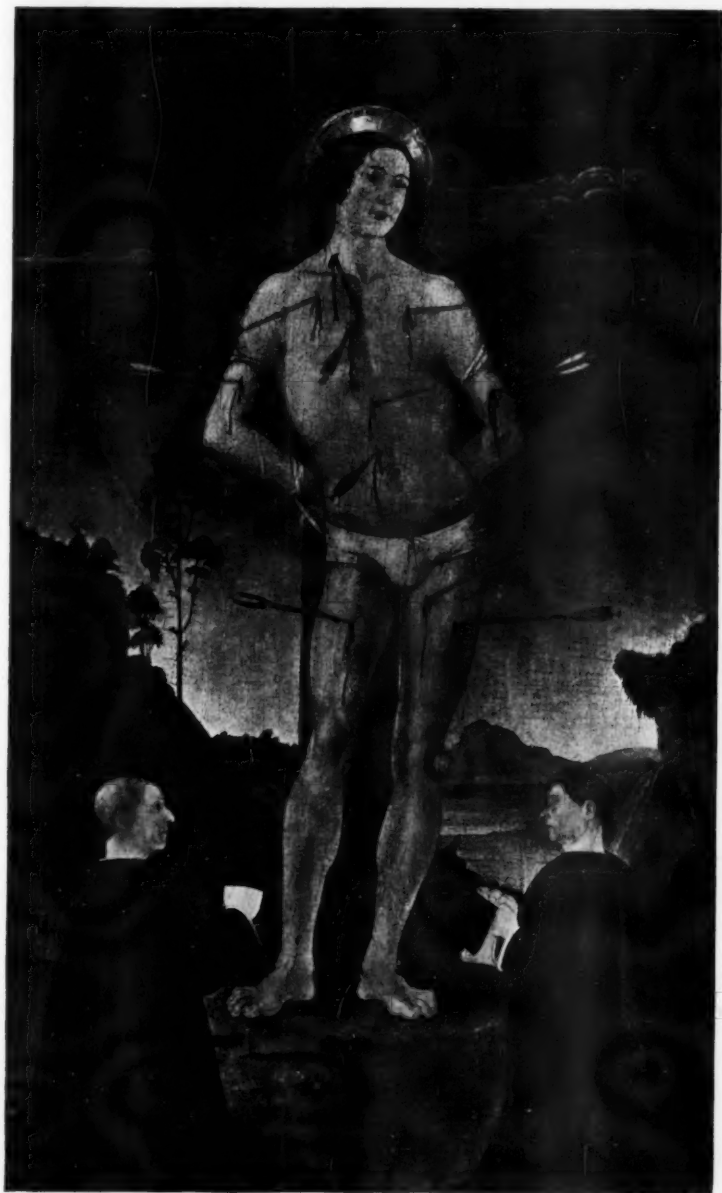






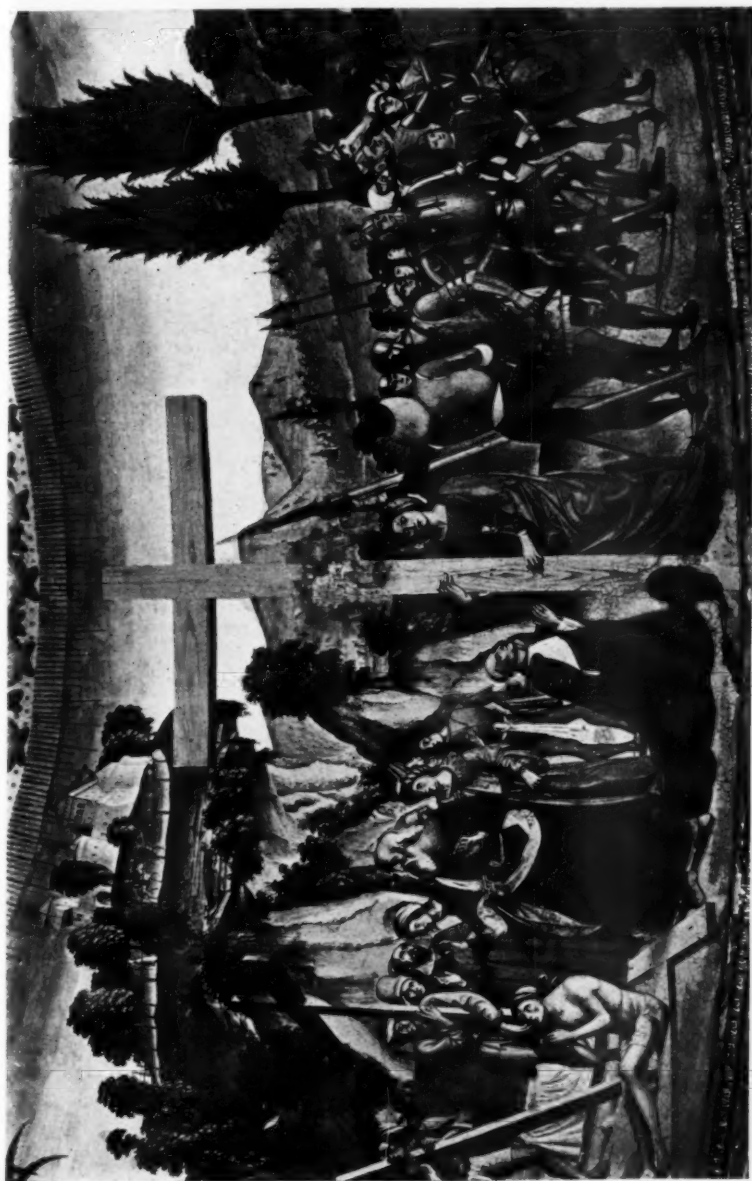
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## ANTONIAZZO ROMANO

[PLATES XXIV-XXVII]

THE history of the native school of art in Rome during the fifteenth century will probably never be satisfactorily elucidated. Although recently discovered documents have given us a number of names of hitherto unknown artists, their connection with existing works is difficult to establish, and must be open to discussion.

If we may trust Platina's description of Rome when Martin V took up his residence there in 1421, after the conclusion of the great schism, there could have been nothing in the conditions of the city life capable of creating or maintaining such a product of high civilization as a school of art; though Platina, perhaps, was influenced by the natural tendency of the historian and chronicler of all ages to heighten his picture with dramatic contrasts, and to dwell on the extremes of misery as well as of happiness.

With all the disorder and lawlessness, churches and convents flourished, and doubtless groups of artisans carried on the traditions of cutting and laying stone, and of decorating with mosaic and fresco. Apparently, however, their resources were small, for the pope brought into the city Gentile da Fabriano and other artists from more favored regions, especially from Umbria and Tuscany, to carry out his enterprises.

As painters from outside continued to be called in to decorate the structures inaugurated by the popes of the fifteenth century, it is evident that the group of native artists in Rome must have remained small and unimportant. Vasari hardly mentions the Roman painters of this period. In his life of Filippino Lippi he does tell us, incidentally, that Antoniazzo Romano and Ladislao di Padova, "among the best painters

then in Rome" (pittori ambedue de' migliori che fossero allora in Roma), were called in, according to the liberal custom of the time, to estimate the value of Filippino's frescoes in the chapel of Cardinal Oliviero Caraffa in the church of S. Maria sopra Minerva. Antoniazzo's name does not occur again, and as late as the year 1857, a note of the editor in Lemonnier's edition of Vasari says that nothing further is known of these two painters.

In 1869 Costantino Corvisieri published in *Il Buonarroti*, a Roman review long since discontinued, a short article on Antoniazzo based on documents found in the various archives of the city. This is of the highest value, as it gives us records of important works executed by him, and proves conclusively that such a painter really existed, a fact which, until then, some historians of art were disposed to consider as at least doubtful. But Corvisieri had so little knowledge of Antoniazzo's works, that he knew of only one authentic example, the picture in San Clemente at Velletri, signed and dated 1483.<sup>1</sup> Crowe and Cavalcaselle had, however, already mentioned Antoniazzo in their first English edition of 1864, and had referred to a number of signed works; but they seem to have fallen into the mistake of imagining the existence of two or three generations of equal artistic importance,—a mistake surely excusable in regard to a name which was recorded with delightful impartiality as Antonasso, Antonazzo, Antoniazzo, Antonaccio, Antonello, Antonuccio, etc.

In 1883 Sig. S. A. Bertolotti<sup>2</sup> published many additional facts about Antoniazzo derived from his exhaustive study of documents, and E. Müntz, in *Les Arts à la Cour des Papes*, has recorded further interesting documents, so that from all this material it is not difficult to reconstruct something of the history of the man, and to know the scope of his larger artistic undertakings, although with uncommon perversity the documents almost invariably refer to works now lost, or known to

<sup>1</sup> Signor Venturi considers this a mistaken reading of the date which he found almost obliterated. *Le Gallerie Italiane*, III, 1897, pp. 252-254.

<sup>2</sup> *Rep. f. K. VI*, 1883, Heft 3. The same commentary appeared in Italian, with a few slight changes in the *Archivio della città e provincia di Roma*, V, 1883, Fasc. 1.

have been destroyed, and we are obliged to depend largely on internal evidence in order to demonstrate that he is the author of the numerous works which modern criticism has attached to his name.

The history and enumeration of lost works of art easily degenerates into mere pedantry or useless juggling of names and dates; but in studying this painter, who is still but little known, we are justified in noting whatever may establish his connection with more famous artists, and with the great art movements of his day, or anything that will offer a suggestion toward the solution of the more important problems of his artistic education, and the influences which helped to form him.

That his family name was Aquilio we may consider as certain, but the date of his birth has never been discovered. Even his father's name and occupation are hypothetical, though he is assumed to have been a painter named Benedetto, of the *rione* Colonna. This *rione*, which is near the Piazza Colonna, we at least know to have been the residence of the Aquilio family and of Antoniazzo himself.

The first appearance of Antoniazzo's name on the public records of his native city is somewhat inauspicious, though a modern investigator may hardly regard it entirely as a misfortune that on February 14, 1452, he was condemned to pay a fine for "excesses committed against Mancino Ogliararo."

A signed picture at Rieti bears the date 1464, and in the same year Antoniazzo contracted<sup>1</sup> to decorate, for Cardinal Bessarion, the chapel of Sant' Eugenia in the church of SS. Apostoli. As this is the earliest date to be found in connection with any of his works, and as it occurs more than once, we may conjecture, in the absence of anything more definite, that the young artist was at that time just beginning to be known as a capable painter. The date is also of some assistance in helping us to an approximate estimate of his age. As he died before 1512,<sup>2</sup> and possibly a few days or weeks after making his will in 1508, this contract was executed at least forty-

<sup>1</sup> The text of his contract is given by Müntz, *Les Arts à la Cour des Papes*, I, p. 82.

<sup>2</sup> Bertolotti, *op. cit.*

four years before his death. If we consider that the fine of 1452 would hardly have been imposed on a youth under fifteen years of age, it will be safe to assume that he must have been at least twenty-seven years old at this time. The exact date of the contract is September 14, 1464, and the work was to be finished August 25, 1465. In October, 1464, Antoniazzo, along with other painters, was paid for painting banners and decorations used in the coronation ceremonies of Paul II.

Antoniazzo's work in the SS. Apostoli, as well as that of Melozzo da Forlì in the dome of the tribune, was destroyed when the church was enlarged in 1711, but there still remains there a memorial of the connection between Antoniazzo and his patron, although it seems to have escaped the notice of students heretofore. Over the altar in the first chapel on the right is a life-sized picture of the Madonna and Child, and underneath is the following inscription: *Vetustissima deiparae imago, quam ven. Bessario a Constantinop. huc trastulit.* This picture, which is in perfect preservation, is certainly a work by Antoniazzo, though evidently a free copy from that Greek painting, the tradition of which is preserved in the inscription quoted. That Antoniazzo was reputed to be singularly happy in his copies from the old pictures of the Greek school is attested by an epigram, discovered by Corvisieri, which celebrates his success in a similar undertaking and reveals the name of another distinguished patron, Alesandro Sforza of Pesaro.<sup>1</sup>

A second epigram<sup>2</sup> also attributed by Corvisieri to Martino Filetico, a dependent of the Sforzas, is similar in form and spirit to the first, and commemorates a similar triumph of Melozzo, whose name is thus in a shadowy sort of way brought for the

<sup>1</sup> Biblioteca Angelica, Cod. F. 6. 15.

Ad Mariam Maiorem

Virginis est Roma quam Lucas pinxit imago  
Tam sancta : errorem quis putet esse suam  
Hanc ? Antonatius pictor romanus ab illa  
Duxit. Alexander Sfortia solvet opus.

<sup>2</sup> Ad Mariam de Popolo

Hanc divus Lucas vivo de Virginis ore  
Pinxerat ; haec propria est Virginis effigies.  
Sfortia Alexander iussit. Melotius ipsam  
Effixit. Lucas diceret esse suam.

first time into association with that of Antoniazzo, long before their actual partnership in carrying out the decoration of the Vatican library.

Judging from the papal accounts, Antoniazzo was employed chiefly on purely commercial work by Paul II, who was rather a patron of architects, sculptors, and goldsmiths than of painters. But the diary of Infessura records that in 1470 the interior and façade of S. Maria della Consolazione were decorated by Antoniazzo. This church was a small structure built as a shelter for a miracle-working picture of the Madonna. It was afterwards completely demolished to make way for the larger present building.<sup>1</sup>

Antoniazzo was undoubtedly an important figure in the group of painters who worked for Sixtus IV after 1471. His talent by this time must have reached its highest development, and as one of the best of the native Roman artists he must have enjoyed the advantages which the man on the spot, who knows the conditions, always has over outside competitors.

In 1478 he was appointed by the pope one of three artists to draw up the statutes of the newly founded Academy of St. Luke, a fraternity of Roman painters.<sup>2</sup> This indicates that the pope considered him one of the chief masters of his craft, that he was respected by his coworkers and endowed with common sense and practical organizing ability.

Details as to his personality are so entirely lacking that we are grateful for anything that admits a possible inference. Even the uncomplimentary suffix by which his family and friends changed the original name of Antonio to Antoniazzo is not without its value for us, as it implies a personal appearance more than usually unattractive, or perhaps some especially marked defect.

Probably the most important commission Antoniazzo ever received was that in which he was associated with Melozzo da Forlì and Domenico Ghirlandaio, to decorate the Vatican library under the direction of the celebrated historian Platina. Nothing of Antoniazzo's work on the library remains, but a precious fragment by Melozzo is in the Vatican picture gallery,

<sup>1</sup> Corvisieri, *op. cit.*

<sup>2</sup> Müntz, *op. cit.* III, pp. 96-100.

where the figure of Platina is represented kneeling before his patron, Sixtus IV.

Platina's expense account of the work on the library mentions payments to Melozzo and Antoniazzo together, in June, 1480, and to Antoniazzo alone on April 10, 1481.<sup>1</sup>

Antoniazzo was always successful in getting a large share of the decorative painting which was required at each new papal coronation. This work was very remunerative, and we find that after the coronation of Innocent VIII in 1484, Antoniazzo, along with one Petrus de Perusia, was paid 310 florins for various items, including twenty-five figures of St. Anthony. Müntz and others assume this Petrus to have been no other than the great Perugino, who is known to have been in Rome shortly before, working on the Sistine Chapel for Sixtus IV. It would be nothing extraordinary for a man of Perugino's acutely developed commercial instincts to have undertaken such an humble commission.

The papal receipts from 1484 to 1492 show that during that time our painter was paid for a large amount of unimportant work, including flags, banners, doors, windows, coats of arms, etc. 1489 is the date on the signed picture at Capua which Antoniazzo painted for Bishop Girolamo Gaetani. In 1491 we find him arranging with Gentil Virginio Orsini to carry out extensive decorations in fresco at the castle of Bracciano, which was then being constructed under the direction of the famous military architect, Francesco di Giorgio di Martini, of Siena. On January 1, 1491, Antoniazzo wrote to Orsini the following letter,<sup>2</sup> which puts us for a moment on almost intimate terms with the painter, showing him as the head of an extensive organized business, buying his colors in the best market, and solicitous that his "turba" of workmen shall not lose time waiting for scaffolds to be built:

SIGNOR MIO ILL<sup>mo</sup>:

A questo di passati Maestro Francesco me venne ad trovare et mi disse che era tornato da Venetia perche haveva comprato tutti quelli colori li haveva importato la Vostra Illustris<sup>ma</sup> S. dovessi comprare. Et me sollicitava grandemente dovessi venir ad incomenzare el lavoro. Io li risposi che era paratissimo; et che non desiderava altro nocte et di si non de venire ad servire la vostra Illustris<sup>ma</sup> S.

<sup>1</sup> Bertolotti, *op. cit.*

<sup>2</sup> *Il Castello di Bracciano*, Luigi Borsari, Rome, 1895.

Si che pertanto adviso quella si voglia dignare de far fare un ponte allarco et un altro in nella sala che tenga tutta una faccia della sala. Perche impendendomi li fredri et giacci grandissimi che sono adesso, la colla et opera che io facessi in nello arco se veneria ad giacciar. Et la vostra Ill<sup>ma</sup> Signunoria non veneria ad esser ben servita da me. Per la qual cosa io ho deliberato quando serranno li tempi dolci et che la colla non se possa venir ad giacciar di lavorare in esso arco et dipinger piu presto larco che la sala concedendome questo el tempo. Aduncha donde che la S. V. Ill<sup>ma</sup> ha inteso el bisogno, prego quella se degni de far spacciar li poni in essi lochi de copra nominati quanto piu presto meglio, et facti che serranno questi se degni farne scrivere una piccola letteruza overo de mandarme un piccolo messo et subito io me ne venerò colla mia turba de lavoranti che io menassi con mi veneriamo a perder tempo, et ad me incurreria non piccolo danno.

Non altro. Si non che mi ricomando alla vostra Illustriss<sup>ma</sup> S. la quale conserci sempre Idio in prospero et felice stato. Vale. Rome die prima mensio Januarii 1491.

Vester humillimus servus,

ANTONATIUS PICTOR.<sup>1</sup>

The frescoes under the arch and several others in the castle still exist in a damaged condition at Bracciano, but judging

<sup>1</sup> MY MOST ILLUSTRIOUS LORD:

Yesterday Master Francesco came to find me and to tell me that he had returned from Venice where he had bought all the colors which your most illustrious lordship had ordered him to purchase. And he also urged me strongly to come and begin work. I replied that I was most ready, and that I desired nothing better, night and day, than to serve your most illustrious lordship.

Will you, therefore, deign to have a scaffold made in the arch, and another which shall extend along one entire wall in the room? This I ask, because if I should work on the arch now I should be impeded by the very great frosts and cold we are having, which would freeze the sizing and the work itself. So that I should not be serving your illustrious lordship well. Therefore I have decided to paint in the room when there may be frosts, and when the weather becomes mild, so that the sizing will not turn to ice, to paint the arch, finishing it before I do the room, if the weather will allow. Since your most illustrious lordship understands the necessity, I beg that you will condescend to have the scaffold hurried along in the places named above, as soon as possible, and when they are done, to deign to write a little letter or send me a small message, and I shall come immediately with my crowd of workmen. But if the scaffolds are not built, all my workmen which I shall bring will lose time, and I shall suffer no little loss.

I have nothing more to say except that I commend myself to your most illustrious lordship, and may God preserve you ever in a prosperous and happy condition. Farewell.

Your most humble servant,

ANTONIUS PICTOR.

ROME, January 1, 1491.



from the photographs of those under the arch, Antoniazzo must have left the entire execution to the "turba" of workmen.

This same year Antoniazzo contracted to paint an altar-piece at the church of S. Maria della Pace.<sup>1</sup> The work is no longer in place, but it may possibly be identified with the St. Sebastian now exhibited at the Corsini Gallery, and there attributed to Melozzo da Forli.

The performance of all this important work quite justifies Vasari's estimate of Antoniazzo, casually given in the passage already quoted, in connection with the valuation of Filippino's work in the Caraffa chapel in 1493.

One of the vagaries of history has transmitted to us the fact that a work of Antoniazzo at Campagnano, dated 1497, was struck by lightning some three centuries later. Even a description of this unfortunate picture is not lacking.<sup>2</sup> This date is the latest which has yet been discovered on a work of our artist.

The details of his immediate family connection have been very clearly worked out by Bertolotti and show us a group of relatives and fellow-craftsmen living and working together in the houses owned by Antoniazzo in the Piazza Cerusa, now known as the Piazza Rondinini. The little square, very near the Pantheon, is dull enough to-day, and there is nothing to indicate that it was once the abode of the most distinguished Roman painter of the fifteenth century. Just around the corner is the church of S. Luigi de' Francesi, where Antoniazzo was buried in the chapel of the Aquilio family, which, according to the epitaph, must have contained an altar-piece by his own hand. Neither picture nor tombstone is now to be found, though the text of the epitaph with its unqualified eulogy of the "*incomparabilis pictor*" has been preserved.<sup>3</sup>

The wills of Antoniazzo and of his second wife give incidentally some insight into the family relations. The lady, whose name was Girolama, was a rich widow, who kept her property quite separate from her husband's, even taking five ounces of pearls as security when Antoniazzo borrowed twenty-five ducats

<sup>1</sup> For the text of the contract, which is evidently in the painter's own handwriting, see Corvisieri, *op. cit.*

<sup>2</sup> Corvisieri, *op. cit.*

<sup>3</sup> Corvisieri, *op. cit.*



from her; but her business sense must have been tempered with affection, for she left him a life interest in her estate when she died. Among her children by her first husband was a daughter Diana, who married Marcantonio, the son of her second husband. He also was a painter, and one example of his art is to be found in the sacristy of the church of Santa Chiara at Rieti with the inscription, *Marcus Antonius magistri Antonatii romanus depinxit M D XI*.

Marcantonio is mentioned in his father's will as having received fifty ducats from the commune of Rieti for a portrait of the gonfalonier, while he, the father, only received twenty-five ducats. For that reason, he explains, Marcantonio shall not inherit anything from him.

From a notary's deed it appears that in Antoniazzo's house of three floors, there lived, in addition to himself and his family, Evangelista "*magister Nardi pictoris*," probably a nephew of Antoniazzo, the painter Pietro Antonio di Lorenzo Vessecchia, the brother of Antoniazzo's first wife, the sculptors Maestro Bartolomeo di Luca of Florence, Pietro di Antonio of Ancona, and the painter Sebastiano di maestro Lorenzo di Cimenà; quite enough to create that intangible something which modern artists call "an art atmosphere," for the sake of which they still segregate themselves into colonies.

Bernardino, Antoniazzo's youngest son, became a painter, and it is on record that in 1549 he painted a chapel in the church of St. Andrew at Carrara.<sup>1</sup> The ruins of this work were covered over with colored marble in 1856. By the end of the sixteenth century the name Antoniazzo had become a surname.

Perhaps the best-known work by Antoniazzo is the Virgin and Child with St. Paul and St. Francis, in the Corsini Gallery at Rome (Fig. 1, Anderson, No. 4048). This picture, which is signed *Anthonatius Romanus pinxit*, was discovered a few years ago in the convent of S. Paolo at Poggio Nativo. As its authenticity is undisputed, a study of its characteristics will supply us with the best possible means for the identification of other examples. The composition is of the simplest description. The Virgin, seated on a throne in the centre, supports with both hands the standing figure of the Child. A

<sup>1</sup> Bertolotti, *op. cit.*

male saint stands on either side nearer the foreground. There is a striking absence of small accessories. The background is gilded. The throne, which is designed with a semicircular niche at the back, has a simple moulded cornice supported by



FIGURE 1. — MADONNA IN THE CORSINI GALLERY, ROME.

slightly ornamented pilasters and capitals. Rosettes fill the spandrils and a crown is suspended above the Virgin's head. A narrow expanse of brocade on the lower step of the throne is almost concealed by the Virgin's robe, and this is the only attempt, except the throne itself, to vary the monotony of the surroundings. The figures are well proportioned and stand well on their feet. The drawing of the nude Child shows a genuine feeling for action and for childish character. But the

types of the heads, the modelling of the flesh, and the drawing of the hands are the most characteristic features, and they will help us most in studying other works.

In the three adults the eyes have dense, unlighted pupils and heavy, fevered lids. The eyebrows are arched and represented by a single firm, dark, tapering stroke, and without blending at either edge. All the heads are characterized by high prominent cheek-bones, and the male heads are represented with a sharp hollow in the lower part of the cheek. The Madonna's head is reminiscent of the Byzantine type, with the nose long, the small mouth with thin lips almost peevish, and the expression pensive. The Child has a full, round face with slight modelling and a rather silly, doll-like expression. The modelling of the flesh is everywhere somewhat defective. Lights and shadows are blended and fused so gradually that only rudimentary structure is expressed, and in the Madonna and Child the shadows are weak and pale in value. Those on the faces of the saints are stronger, but still very indefinite and unstudied as to the shape of the shadow, and consequently very insufficient in the expression of form.

One of Antoniazzo's most characteristic mannerisms is in the treatment of hands, of which the right hand of the Virgin in this picture offers us an excellent illustration. The two middle fingers are pressed tightly together with a slight suggestion of crossing; the little finger is curved out strongly, with the end bent in again to touch the next finger; the forefinger is similarly curved out and the end drawn in again to touch the middle finger. This mannerism often amounts to a distortion, especially when, as in this case, the hand is foreshortened. Both hands of the St. Francis show something of the same treatment. The sinewy structure of the hands and feet is carefully rendered. The general characteristics of the figure of St. Francis hardly vary from the type which had already become almost stereotyped in Umbrian painting. The ample draperies of St. Paul's mantle are somewhat over-artificial and arranged with angular folds and a peculiar double notch in the termination of some of the depressions. A certain flatness of outline is noticeable at the top of the head of St. Paul, and this mannerism occurs frequently in other works.

These characteristics give us a working basis for a comparison with numerous unsigned examples, easily accessible in Rome, that are now generally acknowledged as works of Antoniazzo, such as the "Madonna della Ruota," the frescoes in the chapel of St. Catherine at the Minerva, and the Annunciation in the same place. From a study of all these we can arrive at a fairly definite idea of his style and attainments.

It is scarcely necessary to assert that the general impression made by the group of works now attributed to Antoniazzo is that they are the productions of a follower of the Umbrian school. But it may as well be confessed that Antoniazzo's work shows that while he was technically well equipped as a painter of the human figure, he was unfortunately somewhat devoid of inventive or imaginative powers, working over the ideas of greater men or faithfully following traditional compositions, repeating types and arrangements with a fidelity notable even in an age when there was no premium on originality for its own sake, when art was rather a refining and perfecting of traditional forms. We must, however, place him on a higher plane than Crowe and Cavalcaselle, with their limited knowledge of his work, were willing to accord to him. In their day his known works were so few and of so inferior a quality that, although they recognized traces of his manner in the frescoes at Santa Croce in Gerusalemme, they were unable to believe him the author of work so good.

His general understanding of the proportions and construction of the human figure was up to the average of his time, and his figures stand firmly on their feet with a well-defined and consistent movement. His visualization of the nude figure is largely a matter of outline, which he renders with vigorous ease. In his modelling of flesh he shows himself timid and conventional, particularly in the treatment of the Madonna and Child. There his shadows are weak and pale in tone, and undefined in shape. This is what we might expect from a man of feeble imagination, who clings to a traditional treatment as well as type of the Madonna, displaying his higher technical attainments in portraits, and in such accessories as draperies, which can be studied from the objects themselves.

In the beginning, Antoniazzo often regarded this motive of

the Virgin and Child as hardly more than a religious symbol. Whatever personal artistic feeling he may have had was here carefully suppressed. The wonderful power over the devotional mood of the old Byzantine symbolistic treatment of this subject is due largely to the elimination of the personal quality. The very abstraction and unreality, the absence of any striking artistic interest, concentrates the attention and induces a sentiment of awe. There are several reasons for supposing that Antoniazzo's first efforts were made in the manufacture of such rude religious symbols, which were steadily in demand in Italy all through those centuries when painting as an art was producing for another stratum of society its great masterpieces. Probably his father's trade may have been in just such wares, and his continued use of the type was as much a matter of business principle as of habit, for his patrons for many years were small country churches in the Sabina, where the conservative provincial taste would be for a devotional picture rather than for the latest thing in the art movement of the day. It is notorious that all miracle-working pictures have been those of an archaic type and three at least of Antoniazzo's Madonnas—that at the church of Santa Maria del Buon Aiuto near Santa Croce in Rome, the "Madonna of Constantinople" at the SS. Apostoli, and the one at San Salvatore in Lauro—attained distinction as workers of miracles, and as a number of others have been disfigured by crosses, earrings, and other ex-votos, they were evidently considered to possess special power.

It would be wrong to imply that Antoniazzo never conceived the Madonna in a more human and attractive form. As early as 1467, in the signed and dated picture of S. Francesco, at Subiaco, the Madonna is represented with the characteristic high cheek-bones, but with few traces of the Byzantine type of the Corsini example, which is reported to have borne the date of 1487, though no traces of it are now visible.

In the example at Harvard University (PLATE XXIV) and in the Annunciation at the Minerva (Fig. 3, Anderson, No. 3726), the Madonnas are of great beauty and sweetness and are evidently derived from Umbrian sources, the first from Pinturicchio and the second from Perugino.

As there are no documents to show the actual artistic pater-

nity of Antoniazzo, the most the student can do is to point out what possibilities he had in Rome for contact with the great art movements of his day, and then to seek in his works characteristics directly suggestive of such contact. The excessive use of the "theory of influences," so much ridiculed by Morelli, is certainly capable of being pushed to an absurdity, but Morelli himself depended on this theory and used it, as all students must. To understand how sensitive artists of every age are to influences, one need only cite the influence of Monet, of Whistler, or of Rodin, which any unpractised eye must have felt dominating in varying degrees every important exhibition of painting and sculpture of recent years.

Aside from the reminiscences of Byzantine character, the strongest and most constant influence which appears in Antoniazzo's work is that of Melozzo da Forlì. It is hardly possible that the relation of master and pupil, as usually understood, ever existed between them, judging from what we know of their relative ages. Melozzo was born in 1438, and in 1452, the year in which Antoniazzo was fined for disturbing the peace, would have been fourteen years old, while Antoniazzo must have attained that age at least, and was probably older. It is more likely that they were both pupils of some Umbrian painter working in Rome between 1450 and 1460. Vasari, in his life of Benozzo Gozzoli, warns his readers not to confuse that painter with Melozzo, and his warning seems to have been due to personal experience, as in his first edition he considered the work of Melozzo in the SS. Apostoli to be by Benozzo. Only in his second edition does he mention Melozzo, giving a meagre account of his works and calling him a pupil of Piero della Francesca. Vasari also tells us that Piero worked for Nicholas V at the Vatican, and from the dates of Piero's presence in other localities it has been reckoned that he was in Rome from 1447 to 1450 or thereabouts. Antoniazzo, who was at least twelve or fourteen years old at that time, may very well have been put to work under him, as he had probably already shown some promise in his father's workshop.

The two Latin epigrams already quoted were found by Corvisieri in the Biblioteca Angelica without date, but the dates before and after them on the same page led him to assign



their composition to the year 1460. There is certainly something more than chance in the association of these two young men in such similar fashion. But after all it is not important to establish the exact relationship. The only thing of real value in studying the genesis of a painter is to know the derivation of his habits of mind and of his methods of expression, and these may have been received from an associate as well as from a master.

The influence of Melozzo is most apparent in the treatment of heads, and specially in details such as the eye with its heavy lid and dense unlighted pupil, imparting an austere look to the sacred personages depicted. This characteristic occurs, though not invariably, in works of Piero.<sup>1</sup> Its presence in the head of Christ in the famous Resurrection at Borgo San Sepolcro helps to create the impression of power which that figure has always inspired. It is to be found in Melozzo's head of Christ in the Ascension at the Quirinal, and in the heads of the Apostles among the fragments at St. Peter's. Antoniazzo invariably expresses the eyebrow by a sharp clean-cut line with no blending of the edges. This type occurs in Melozzo, but he also treats it in a less summary fashion, carefully rendering the transition from the flesh of the forehead to the different color and texture of the eyebrow—a treatment that is never found in works by Antoniazzo. Perhaps the greatest power of our painter is shown in his drawing of the nude figure of the Christ Child. In the upright figures of this subject in the picture at the Corsini and in the "Madonna della Ruota" the pose is strong and decided, and the action very consistently expressed, and the reclining form of the Infant in the Harvard example (PLATE XXIV) is most charming and unhackneyed in conception, and exceptionally skilful in drawing, the foreshortening of the face being especially well rendered. With all this feeling for movement, proportion, and contour we are disappointed by the modelling, which is weak and slight, and as a rule deficient in precision.

His treatment of drapery is distinctly superior to that of

<sup>1</sup> Piero evidently inherited it from his master Domenico Veneziano. The heavy lids and weary expression of the eyes are very noticeable in Domenico's signed altar-piece in the Uffizi.

flesh. The folds are graceful, and there is a feeling of dignity and of amplitude, while the arrangement shows him enough of a true figure painter to wish to express the form and movement underneath. The draperies are carefully modelled, too, and reflected lights are closely observed.

Considering Pinturicchio's popularity in Rome, and the extensive undertakings he was carrying out there toward the end of the fifteenth century, it is strange not to find more evidence of his influence on Antoniazzo. It is most apparent in his landscapes, as would be natural, and where we find Antoniazzo departing from his Byzantine type of Madonna, he gives us a version strongly imbued with the characteristics of Pinturicchio, as in the Harvard example and in certain heads of Sibyls at Tivoli. As Pinturicchio is not known to have painted in Rome before 1480, we may fairly consider those works of Antoniazzo which show his influence to have been executed after that date.

In a recent review of a book on Fiorenzo di Lorenzo, Mr. F. Mason Perkins speaks of Antoniazzo as one of Fiorenzo's pupils. There is at present no positive proof that Fiorenzo ever worked at Rome, so we cannot conjecture under what circumstances Antoniazzo came under his influence. But there are certain characteristics in Antoniazzo that could hardly have been derived from any one else, and most prominent is the peculiar hand already described. This occurs in one of Antoniazzo's earliest known works, that of 1467 at Subiaco, and persistently reappears throughout his career. It is true that a similar hand occurs in works of the other Umbrian painters besides Fiorenzo. Pinturicchio has used it as well, but infrequently. It seems to have been originally derived from early Sienese art, as one can see such a hand in the signed work of Meo di Siena in the Municipal Gallery at Perugia, and also in a picture in the same gallery by Taddeo di Bartolo (Sala E N<sup>o</sup>. 10), who is supposed to have had so much influence in forming the school of Perugia.<sup>1</sup> With Fiorenzo it is a fixed characteristic, and we may suppose that Antoniazzo came strongly under his influence at some time in the beginning of

<sup>1</sup> Although it is not found in Giotto, the "cramped hand" appears in the work of almost every one of his successors in the fourteenth century in Florence.



his career. The two men were probably of about the same age, Fiorenzo having been born in 1440.

Another feature of Antoniazzo's work which recalls Fiorenzo, though not so strikingly, is the character of the folds of drapery, particularly in the observation of reflected lights, though Antoniazzo never carries this so far as does Fiorenzo, whose draperies are too often open to the charge of suggesting polished metal rather than soft fabrics.

In none of his best authenticated works in Rome is there a landscape background, and it seems quite in character with his lack of invention and his predilection for Byzantine types that he should have persisted in the use of gold grounds long after they had become obsolete in the art centres of Italy.<sup>1</sup> These backgrounds are usually patterned with a large repeat of the ogee type similar to that used on brocades. As a colorist, Antoniazzo follows the traditions of the Umbrian school, and his panel pictures have a rich, mellow tone, but in fresco, if we may judge from works which have been so much repainted, there is crudeness and lack of harmony.

So little critical attention has been paid to Antoniazzo that no complete list of his works has to my knowledge been attempted since that of Crowe and Cavalcaselle.

Lafenestre, in his *catalogue raisonné* of paintings in the galleries and churches of Rome, included nearly all that can now be ascribed to Antoniazzo in that city. Sig. Diego Angeli of all the Italian critics has studied Antoniazzo most carefully, and in his book, *Le Chiese di Roma*, agrees with most of Lafenestre's attributions to Antoniazzo of works in churches. He has also added considerably to the number of the painter's works through his researches in the small towns of the Sabina. In none of these lists, however, have I found any reference to the painting at the SS. Apostoli already referred to, which is known, under the title of the "Madonna of Constantinople," as a famous miracle-working picture. Its authorship, in spite of the tradition of its origin, offers little difficulty to the student of Antoniazzo's works. The general type of the Virgin, the

<sup>1</sup> In the Adoration of the Magi of the Barberini Gallery, recently attributed to Antoniazzo though formerly considered to be by Ghirlandaio, the landscape is clearly derived from Pinturicchio.

treatment of the flesh almost without light and shade, are all his, and more convincing is the hand, where his mannerism is clearly seen in the curving out of the forefinger and little finger, with the two middle fingers pressed closely together and held straight. The pattern of the gold background is identical in every detail with that on the "Madonna della Ruota" (Anderson, No. 4499).

The picture of St. Sebastian with the two kneeling churchmen, catalogued at the Corsini as a work of Melozzo da Forlì (PLATE XXV, Alinari, No. 17489), has been so ruined by over-cleaning that hardly more than the outlines remain. Fortunately the reproduction of the portrait heads from a photograph taken before the cleaning gives us some idea of its original appearance, which to my mind could never have borne much resemblance to the style of Melozzo. The statement has sometimes been made that we have no right to say that a picture cannot be the work of a certain painter on the ground that it is not *good* enough in quality; that the business of the connoisseur is only to determine if it is *characteristic*. Without arguing the merits of this statement, it may be said that the attribution to Melozzo has been received with general incredulity by critics who know his work, precisely on the ground that it contained none of the known characteristics of that painter. When we add to this the general opinion that neither is its quality up to the level of Melozzo's achievement, we have at least prepared the ground for considering it rather the work of his associate Antoniazio, with whose characteristics and whose quality it coincides perfectly. In all known works of Melozzo the modelling is very strong and sure; the solidity of the forms and the variety of surfaces of the flesh are really represented and not merely suggested as in this picture. On the other hand, there are many details which connect it with the style of Antoniazio. The head, for example, is very similar to a head of the Saviour on the ceiling at S. Giovanni Evangelista at Tivoli, while the pose of the body is precisely the reverse of that of the St. Sebastian at S. Vito e Modesto (Moscioni 4448), which is generally acknowledged to be a genuine work of the Roman painter. Even such a detail as the loin cloth is repeated without alteration. Both these figures re-

semble quite closely in action and pose the St. Sebastian of Piero della Francesca at the church of the Hospital at Borgo San Sepolcro, even the loin cloth being the same; but Piero's figure is far more powerfully modelled. After recognizing the characteristics of Antoniazzo in this panel, I was struck by a certain coincidence in the documentary evidence. For this picture came originally from the church of S. Maria della Pace, where, in 1491, Antoniazzo contracted to paint an altar-piece for a certain chapel which, in a seventeenth-century document, is referred to as having been formerly called the chapel of St. Sebastian.<sup>1</sup>

The most extensive and important piece of work in Rome which has been associated with Antoniazzo's name is the fresco on the dome of the apse at Santa Croce in Gerusalemme (PLATE XXVI, Alinari, Nos. 20130, 20131, 20132). No one seems to have been prepared to make a positive statement about it, but both Lafenestre and Angeli think it may possibly be of the school of Antoniazzo. In the last edition of Bueckhardt's *Cicerone* it is attributed to the school of Pinturicchio. It is certainly difficult to judge now what its original appearance was, it has been so crudely and thoroughly repainted. At the first glance it is difficult to connect this picture, with its variety of action, pose, and incident, its fantastic and varied landscape, with the hieratic treatment and gold ground of Antoniazzo as we have first known him. A closer inspection, however, discloses here and there features which even in its present state betray the style of Antoniazzo.

The general cast of the drapery and the treatment of the individual folds of all the principal figures are in Antoniazzo's manner. On the right the head of the second old man (Alinari, No. 20131), behind the mounted figure bearing the cross, has the exaggerated hollow in the cheek, the dense eyes, and all the traits with which Antoniazzo endows his heads of aged saints in his altar-pieces. Farther to the left the figure of the empress (PLATE XXVI, Alinari, No. 20130) in type, pose, and treatment of details betrays our painter's habitual manner, the

<sup>1</sup> Corvisieri, *op. cit.* In an article published after this paper was written, the St. Sebastian is likewise attributed to Antoniazzo by E. Jacobson in *Rep. f. K.* XXIX, 1906, pp. 104-107. See *A.J.A.* X, 1906, p. 482.

lower hand laid against the cross being unmistakable. The same characteristics are to be seen in the figure of the kneeling churchman on the other side of the cross, whose costume is identical with that of the members of the tribunal of the Ruota in the picture at the Vatican. The head of the old man farther to the left is one which we meet often in Antoniazzo. The flatness of the top of the head, where the line sinks, instead of curving up as it should, is characteristic. There are other smaller details which are significant, but enough has been indicated to show that all the most important figures in the foreground of this fresco are by Antoniazzo, so we must conclude it to have been carried out by his "turba" of workmen with his aid and direction. The landscape in breadth, in charm, and in fancy is far beyond what we should expect from a painter who is ordinarily so sparing in decorative accessories of all kinds. The principal features of the landscape, it is evident, are those with which Pinturicchio has made us familiar in his works in Rome, but I find no single figure or face here which suggests that either he or Perugino was the author, though both names have been suggested as possible.

Crowe and Cavalcaselle, after observing reminiscences of Antoniazzo, Caporali, Piero della Francesca, Signorelli, Alunno, and Pinturicchio in this fresco, conclude that it is possibly the work of Bonfigli.<sup>1</sup>

Over the second altar on the left, in the Church of S. Salvatore in Lauro, is a life-sized picture of the Virgin with the Child seated in her lap. Lafenestre and Angeli say of it, that it is attributed to Pollaiuolo. It was recognized recently by Mr. Richard Norton as a work of Antoniazzo. The style of the Madonna is similar to that at S. Paolo, that is, reminiscent of Pinturicchio. The Child has the type of face, the proportions, and drawing which are characteristic of Antoniazzo. The inscription in Roman letters on the step of the throne follows also a habit of the artist. Worked into the meaningless hieroglyphics of the gold-patterned hem of the robe on its lower edge is the inscription *Antonio pinxit*. This signature is

<sup>1</sup> Signor Angeli, in *Le Chiese di Roma*, says that this church was restored in 1492. Some years after, Cardinal Bernardino Carvejol ordered the vault of the tribune to be painted with frescoes, probably between 1495 and 1500.

apparently the only foundation for the astonishing attribution to Pollaiuolo and would serve equally well to make out a case for Antoniazio, did not a close inspection arouse some suspicion that it was not a part of the original work. The enclosing border lines of gold widen in an awkward way where they enclose the lettering, which is a trifle wider than the other motives of the band, and it all gives an impression of being inserted later than the original painting. The picture, which is poorly lighted and almost ruined by varnishes, must have been one of Antoniazio's most attractive works.

Signor Angeli has suggested that the altar-piece of the little church of S. Omobono in Rome is by Antoniazio, but I fail to discover in it any of his characteristics. The types, the color, and modelling all suggest a painter much nearer to the school of Perugino. Nor can I find anything in the ruined fresco over the tombs of the Pollaiuoli at S. Pietro in Vincoli at all reminiscent of what we know of Antoniazio, though Herr Steinmann has put forth the suggestion that this might be a work of his.

The paintings on the tabernacle at S. Giovanni Laterano (PLATE XXVII) are still attributed to Barna di Siena (d. 1387), according to some old tradition, and their lack of conformity to fifteenth-century art is explained by their free restoration in 1851. But wherever the restoration is less drastic, the handiwork of Antoniazio is clearly betrayed.<sup>1</sup>

A small triptych has recently been removed from the Institute of Fine Arts in Ravenna to the Uffizi Gallery in Florence, where it is exhibited as a probable work of Fiorenzo di Lorenzo (Fig. 2, Alinari, No. 18260). This picture seems to me undoubtedly by Antoniazio. The one characteristic which recalls Fiorenzo is the cramped hand of the Virgin and of St. Peter, but this is quite as characteristic of Antoniazio, and the hands are far inferior in firmness of drawing and modelling to those of Fiorenzo. Indeed, the strongest argument against this being by Fiorenzo, is that in quality, that most important of all the attributes of painting, it is much inferior to any known work of Fiorenzo, and both the Virgin and the Child are types quite foreign to his style.

<sup>1</sup> This also is attributed to Antoniazio by E. Jacobson, *op. cit.*

Signor Ricci is inclined to see the handiwork of Fiorenzo di Lorenzo in the small Madonna and Child in the National Gallery, there catalogued as a work of Pinturicchio, and in the replica in the Municipal Gallery at Trevi. The hand of the



FIGURE 2. — TRIPTYCH IN THE UFFIZI, FLORENCE.

Madonna certainly suggests Fiorenzo, but is even more characteristic of Antoniazzo, and the quality of the whole seems inferior to either Fiorenzo or Pinturicchio. From the proportions, action, modelling, and type of the Child, and from numerous other considerations, I would suggest Antoniazzo rather than Fiorenzo as the author of these panels.

Dr. Bode, in the latest edition of the *Cicerone*, calls the Annunciation at the Minerva Antoniazzo's masterpiece (Fig. 3). It is the most charming of his works in Rome, and before its mutilation the composition must have been much finer. The background, now of plain gold, shows traces of having been once richly patterned with a design similar to that on the

Madonna della Ruota, and the original position of the Almighty is still indicated, directly above the Angel, by the imperfect patching of the rectangular space left when the picture was

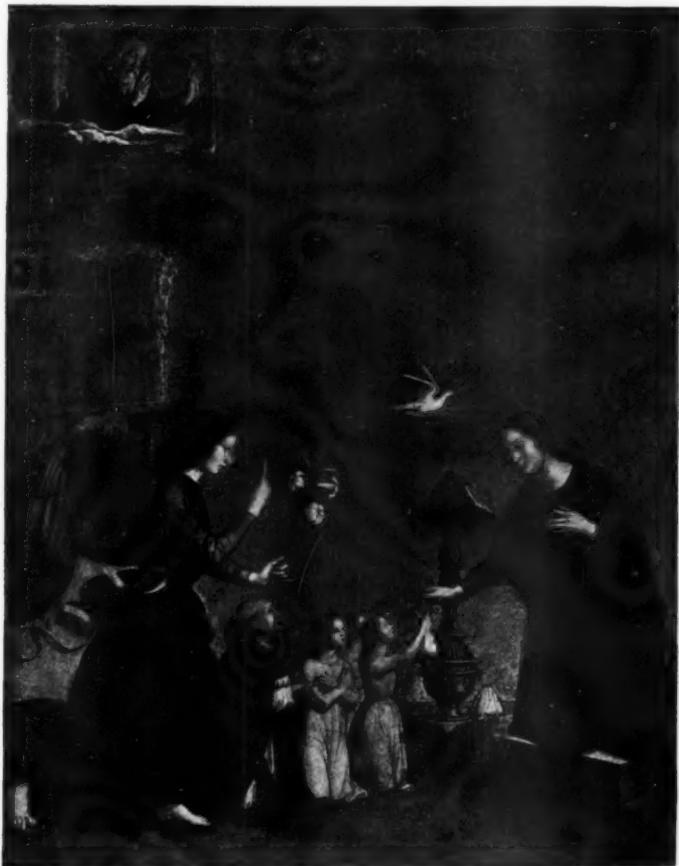


FIGURE 3.—ANNUNCIATION IN S. MARIA SOPRA MINERVA, ROME.

enlarged to fit its present frame. The original shape was evidently almost square.

Certainly Antoniazzo never produced anything better than



this. The idea is unusual, for the Virgin is represented as receiving the Divine message just as she is in the act of distributing dowries to a group of three orphan maidens, who are presented to her by a churchman said to be Cardinal Turrecremata, the founder of the charity of the Santissima Annunziata. The Virgin, whose head is very lovely, kneels gracefully, with a sweet and pensive expression, and turning from her reading desk, presents a purse to the maidens. These are drawn to a smaller scale and kneel on a lower level, with upturned eyes and graceful poses. The angel moves swiftly in with spread wings and an action as if about to kneel. The Cardinal is drawn in profile, with a mild and beneficent expression. The Almighty above with raised hands is more conventional in conception and pose. The color is deep, rich, and mellow; the drawing satisfactory, and the modelling, if still a little uncertain on the Madonna's face, is on the figures of the kneeling maidens stronger and more expressive than is usual with Antoniazzo.

Other works of interest by Antoniazzo might be cited, but the examples referred to are sufficient to give an adequate idea of his style and of his position in the history of art. As one of the more interesting of the minor painters of the fifteenth century in Italy, and especially as the one known native Roman artist of that period, his name deserves to be rescued from the oblivion in which it has remained so long.

Any list of the works of a painter so little known, whose style has been so often confused with that of more famous artists, must be incomplete for some time to come. In the following are included all the works whose attribution to Antoniazzo the author has been able to discover.

#### LIST OF WORKS BY ANTONIAZZO ROMANO

##### A. SIGNED WORKS

RIETI. Municipal Library. Formerly in S. Antonio del Monte. Madonna and Child with SS. Francis and Anthony on side panels. Signed: ANTONIUS DE ROMA MCCCCLXIV EPINXIT.

SUBIACO. S. Francesco. Triptych. Virgin and Child between SS. Francis and Anthony. Signed: A.D.M.CCCCCLXVII ANTONIUS DE ROMA ME PINXIT DIE. II. OCTOBRIS.

ROME. Corsini Gallery, No. 2371. Virgin, Child, and SS. Paul and Francis. Signed: ANTONIUS ROMANUS PINXIT MCCCCLXXXVIII.



Height, 1.60 m.; width, 1.25 m. On wood. From convent of S. Paolo at Poggio Nativo.

PONTICELLI. Franciscan Convent. Altar piece with SS. Anthony and Francis.

CAPUA. Cathedral; Cappella Gaetano. Virgin and Child between SS. Stephen and Lucy. Signed: ANTONIATUS ROMANUS M. FOR. P. MCCCCLXXXIX. Venturi speaks of another work of Antoniazzo in the Cathedral of Capua attributed to Silvestro de' Buoni.

VELLETRI. S. Clemente. Virgin and Child. Signed: ANTONATIUS ROMANUS ME PINXIT ANNO MCC . . . According to Venturi the date which has been interpreted as 1483 is undecipherable beyond this point.

#### B. UNSIGNED WORKS GENERALLY ACCEPTED

BRACCIANO. Castello. Fresco. Cavalry Procession with portrait of Gentil Virginio Orsini.

CASTELNUOVO. Church of the Pagani family on the road from Rignano to Rome. Christ Blessing; a long inscription ends with the date 1501. St. John Baptist, St. John Evangelist.

ROME. S. Maria sopra Minerva. Fourth chapel on right. Annunciation with Cardinal Turrecremata and maidens receiving dowries. Figures life size. Chapel of S. Catherine. Frescoes formerly in the transept; life size. Crucifixion. Four male saints. SS. Lucia and Appollonia. Pietà. Bishop with kneeling donor. SS. Onofrio and Jerome. Annunciation.

ROME. S. Paolo fuori le Mura. Sacristy. Madonna and Child with SS. Paul, Benedict, Peter, and Giustina.

ROME. S. Pietro in Montorio. Third Chapel: Frescoes. Altar; Holy Family. Semidome; The Eternal. Right; David. Left; Solomon. Centre; Escutcheon of Spain. Figures life size.

ROME. Vatican, Picture Gallery. "Madonna della Ruota." Virgin Enthroned with SS. Peter and Paul and twelve members of the Tribunal of the Ruota kneeling in the foreground. Presented to the Tribunal by the president Mgr. Brancodoro, whose arms are on the pedestal of the throne. Height, 2.50 m.; width, 2.30 m. In tempera, on wood. Figures three-quarters life size.

#### C. ATTRIBUTIONS FOR WHICH THE AUTHOR ALONE IS RESPONSIBLE

FLORENCE. Uffizi, No. 1558. Triptych; Madonna and Child between St. Peter and St. Paul. Above; the Eternal: the Annunciation. Back; St. Sebastian, St. Anthony Abbot. Dated 1485.

LONDON. National Gallery. Madonna and Child, attributed to Pinturicchio.

PALOMBARA. S. Francesco in Organtella. Annunciation.

ROME. SS. Apostoli. "Madonna of Constantinople," 1464 (?). Life size. On wood.

ROME. Corsini Gallery. St. Sebastian with two kneeling Churchmen, attributed to Melozzo da Forl. Canvas stretched on a panel. Figures life size. From S. Maria della Pace, Rome (?), 1491 (?).

ROME. Santa Croce in Gerusalemme. Semidome over apse; Discovery of the Cross. 1495-1500 (?).

ROME. S. John Lateran.<sup>1</sup> Tabernacle. Front, central panel, Crucifixion; right panel, SS. Peter and Andrew; left panel, SS. Paul and James. Right, central panel, Virgin enthroned with donor; right panel, SS. Stephen and John Evangelist; left panel, SS. Lawrence and John Baptist. Left, central panel, Christ feeding lambs; right panel, SS. Jerome and Ambrose (?); left panel, SS. Gregory and Augustine (?). Back, central panel, Coronation of the Virgin; right panel, SS. Catherine and Anthony Hermit; left panel, Annunciation.

TREVI. Municipal Gallery, Madonna and Child; attributed to Pinturicchio.

#### D. RECENT ATTRIBUTIONS STILL UNDER DISCUSSION

ALTENBURG. Madonna and Child. (Schmarsow.)

BRUSSELS. Christ with two saints. (Venturi.)

CAMBRIDGE, U.S.A. Harvard University. Fogg Art Museum. Tabernacle, Madonna and Child with St. John and angels; above Almighty. (Norton.)

CAMPAGNANO. S. Maria del Prato, altar-piece. (Angeli.)

FARFA. Abbey, two portraits of Abbots. (Angeli.)

NEW YORK, U.S.A. Fischhof Collection, Madonna and Child. (Perkins.)

PHILADELPHIA, U.S.A. Johnson Collection, Madonna and Child. (Perkins). Weidner Collection, Madonna and Child. (Perkins.)

POGGIO NATIVO. S. Annunziata, Triptych with Christ Blessing between St. Michael and St. Sebastian. (Angeli.)

ROME. S. Maria del Buon Aiuto. Madonna and Child. Fresco, life size. (Angeli.)

ROME. Barberini Gallery, Epiphany. (Perkins.)

ROME. S. Pietro, Ante-chamber of the treasury; St. Veronica with St. Peter and St. Paul. (Burckhardt.)

ROME. S. Salvatore in Lauro. Madonna enthroned. Figures life size, on canvas. Signed in hem of robe, ANTONIO PINXIT. (Norton.)

ROME. S. Vito e Modesto. Fresco. Lunette, Madonna enthroned with SS. Crescentia and Modesto. Panels below, St. Sebastian, S. Vito, St. Margaret. (Angeli.)

ROME. Capitoline Gallery, Sala VI, Madonna and Angels. Fresco. (Jacobson.)

ROME. Corsini Gallery. Madonna enthroned with SS. Peter and Paul. Not exhibited. (Jacobson.)

ROME. Pantheon. Chapel R. of high altar, Madonna with SS. John and Francis. (Jacobson.)

ROME. Vatican Gallery. Madonna with SS. Peter and Paul; attributed to Melozzo da Forlì. (Jacobson.)

TIVOLI. S. Giovanni Evangelista. Frescoes. Left wall, Assumption of the Virgin. Right, Birth and Naming of John the Baptist. Arch, Twelve Sibyls. Vault, Four Evangelists and Four Doctors. (Rossi.)

<sup>1</sup> All these frescoes were attributed to A. by Jacobson, *op. cit.*, after the above was written.

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—, pp. 146 ff., 9, ATTILIO ROSSI, 'Opere d' Arte a Tivoli.' Illustrated. Deals with frescoes in the church of S. Giovanni Evangelista.

*Il Buonarroti*, Rome, June and July, 1869. 'Antonazzo Aquilio romano, pittore del secolo XV. Commentario di COSTANTINO CORVISIERI.' A careful sketch of Antoniazio's life based on documents.

*Bullettino della Società filologica romana*, N. 3, Rome, 1902, p. 57. Short article by F. HERMANIN on triptych by Antoniazio in the church of S. Francesco, near Subiaco; mentioned also in *Memorie di Subiaco* by G. INNUCELLI.

LUIGI BORSARI, *Il Castello di Bracciano*, Rome, 1895, pp. 60 ff. Description of fresco at Bracciano.

DIEGO ANGELI, *Le Chiese di Roma*, Rome, 1903. Locates Antoniazio's works in the Roman churches.

*Le Gallerie Nazionali Italiane*, Rome, 1902, p. 188. GINO FOGOLARI, 'Cristoforo Scacco da Verona, pittore.' Discusses Antoniazio's works at Capua and attributes pictures formerly considered to be by him, to Scacco.

—, pp. 252-254. A. VENTURI, 'La Galleria Nazionale in Roma.' Short résumé of Antoniazio's life, with references to his work in the Sabina.

*Gaz. B.-A.*, September, 1897. AUGUST SCHMARSOW, 'Maitres Italiens à

la Galerie d'Altenburg.' Illustration and description of a picture attributed to Antoniazzo.

CROWE and CAVALCASELLE, *A New History of Painting in Italy*. London, 1864. Vol. III, p. 168.

*Rass. d'Arte*, May, 1905. 'Pitture Italiane nel Fogg Museum a Cambridge.'

—, August, 1905. F. MASON PERKINS, 'Pitture Italiane nella Raccolta Johnson a Filadelfia, U.S.A.'

—, August, 1907. A picture of SS. Vincenzo, Catarina, and Niccolò at Montefalco is reproduced, and other works of Antoniazzo are mentioned.

*Rep. f. K.* XXIX, 1906, pp. 104-107. E. JACOBSON, 'Neue Werke von Antoniazzo Romano.' Suggests Antoniazzo as the author of a number of works in Rome, including the St. Sebastian at the Corsini Gallery and all the frescoes on the tabernacle at the Lateran.

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NEW INSCRIPTIONS FROM THE ASCLEPIEUM AT  
ATHENS

---

IN February, 1906, while I was examining the walls of the Asclepieum on the south side of the Acropolis at Athens with Professor Dörpfeld, we noticed some letters on the end of a piece of marble built into a low mediaeval wall. This wall lies directly south of the temple of Asclepius and forms the northern side of a small fountain which stood there in mediaeval times. The stone was at the eastern end of the wall. So few of the letters were visible that nothing could be made of the inscription while the stone was still in position, but as Professor Dörpfeld with his usual courtesy withdrew any claim he might have to the discovery, I made application to the authorities and was granted permission to remove the stone. It proved to have on it four inscriptions, three on one side and one on the other, all clearly cut and perfectly legible. All were more or less broken, but fortunately in such a way that three of them can be restored with certainty and the fourth with a high degree of probability. The stone had originally stood upright and supported a votive offering in honor of Asclepius, as appears from the inscriptions on one side, but there is no indication of what that offering was. At a later time a moulding was cut lengthwise upon the other side and the stone used to form part of the pedestal which supported the statue of a certain Menander. It is now lying in the precinct of Asclepius near the piece of wall in which it was found.

The stone is of Pentelic marble 72.7 cm. long, 17 cm. wide, except where the edge is broken away, and 16.6 cm. thick. On the flat side are three inscriptions, one below the other, running across the stone, but in the middle there is a cutting which seems to have been made for the insertion of a clamp probably at the time when the moulding was cut upon the reverse side.<sup>1</sup>

<sup>1</sup> This cutting is 37 cm. from the top of the stone, 34 cm. from the bottom, 7.8 cm. from one side, and 5 cm. from the other. It is 7.9 cm. long, 3.5 cm.

The second inscription (Fig. 1) is evidently the oldest on the stone. It reads:

Κ]αλλίας  
 Κ]αλλίου  
 Εὐ]ωνυμὸς  
 Ἀσ]κληπιῷ  
 ἀ]νέθηκεν.

*Callias son of Callias of Euonymon dedicated (this offering) to Asclepius.* The letters are those of the Ionic alphabet as it appears at Athens in the second half of the fourth century.

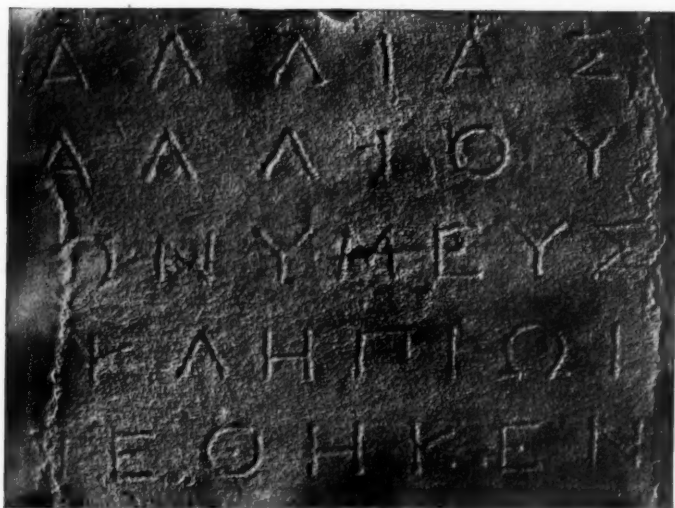
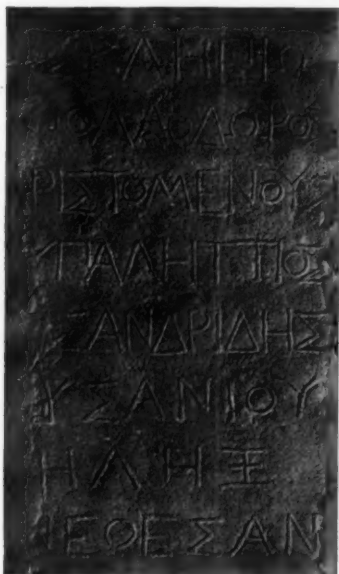


FIGURE 1. — INSCRIPTION FROM THE ASCLEPIEUM.

They are regular in shape, clearly cut with a slight thickening at the ends of the strokes where the apices later appear, and show very little difference in height, varying only from 1.1 cm. to 1.2 cm. They were filled with stucco at the time the stone was found, but showed no trace of color. Upon epigraphical grounds the date of this inscription may be placed in the second half of the fourth century B.C. Nothing definite is known of wide at its widest part, and has the shape of two small rectangles connected by a narrow bar.

this Callias. In the archonship of Glaucippus, 410 B.C., a Callias of the deme of Euonymon was Ἑλληνοταμίας,<sup>1</sup> and he may well have been a member of the same family, perhaps the grandfather of this man, but nothing more is known of him. The name Callias was, of course, common at Athens, and there is mention in inscriptions of two other men called Callias son of Callias,<sup>2</sup> but there is nothing to connect either of them with the man mentioned here. The inscription unfortunately does not help to locate the deme Euonymon, the site of which is still doubtful.

In the course of time the offering of Callias disappeared, and in the next century the letters were filled with stucco so that no trace of them was visible, and then two new inscriptions were cut upon the stone and it was made to serve as the base for another offering. These new inscriptions are the first and third on the stone. The first (Fig. 2) reads:



Ἀ]σκληπιῷ  
 Ἀ]πολλόδωρος  
 Ἀ]ριστομένους  
 Σ]υπαλήττιος  
 Λυ]σανδρίδης  
 Λ]υσανίου  
 Π]ύλῃς  
 δ]νέθεσαν.

FIGURE 2. — INSCRIPTION FROM THE ASCLEPIEUM.

<sup>1</sup> C.I.A. I, 188.

<sup>2</sup> Cf. C.I.A. IV, App. 65; and C.I.A. IV, 1561 c.



*Apollodorus son of Aristomenes of Sypalettus (and) Lysandrides son of Lysanias of Peleces dedicated (this offering) to Asclepius.* There can be no question as to the certainty of the restorations proposed. At the end of the first line the *iota* is broken off, but a trace of it is still visible. The letters vary in size. The O is 1 cm. high; the others vary from 1.8 cm. to 2.2 cm. They are typical letters of the third century B.C.

There is no other mention of Apollodorus son of Aristomenes so far as known, although the name Apollodorus is a common one. In the archonship of Eupolemus, 185 B.C., a certain Apollodorus was *ταμίας τῶν πρυτάνεων*, and in the list of prytanes occurs the name [*Ἀρ*]ιστομέν[ης],<sup>1</sup> but this is probably merely a coincidence. Again, in the archonship of Nicocrates, 333 B.C., there is reference to Antidotus son of Apollodorus of Sypalettus. Here there does seem to be some connection, as both men come from the same deme, but what the relationship was can only be conjectured.

In regard to Lysandrides the case is somewhat different, for although he is not mentioned elsewhere, there are two other references to his father. In *C.I.A.* II, 316, there is recorded a decree passed in the archonship of Nicias, 281 B.C., in which it is proposed to praise and to crown with a golden crown the *ephebi* for their conduct while the city was engaged in war during the archonship of Menecles, 282 B.C. In the list of *ephebi* which follows the decree there occurs (ll. 53, 54) the following:

Πήληκες  
Λυσανίας Λυσανδ[ρίδου].

Lysanias the father was, therefore, *ephebus* in 282 B.C., which means that he was born about 300 B.C. Our inscription, then, must date considerably after 282 B.C., for Lysanias must become old enough to marry and his son must grow to manhood. This could hardly take less than forty years, so that our inscription cannot be safely dated earlier than 240 B.C.

Lysanias is also mentioned in *C.I.A.* II, 1040, where we find in a list of names:

Πήλη[κες]  
Λυσανία[ς Λ]υ[σανδρίδου]

<sup>1</sup> *C.I.A.* II, 440.



Our inscription makes possible the restoration of the father's name *Λυσανδρίδης* in each of these inscriptions. According to Sundwall<sup>1</sup> a Lysanias of Melete was priest of Asclepius in 257 B.C., but he is not likely to have been the same as Lysanias of Peleces.

The site of neither of the demes mentioned in the inscription is known. Each is classed as *Landtrittys* by Pauly-Wissowa,<sup>2</sup> but that is about all that can be said of them. It has been suggested<sup>3</sup> that Sypalettus was the modern Sepolia.

The third inscription (Fig. 3), which is the shortest, is in some respects the most interesting. It reads:



FIGURE 3. — INSCRIPTION FROM THE ASCLEPIEUM.

ἐφ' ἐρείως<sup>4</sup>  
Φιλίου]ν Φαληρ-  
εύς].

*In the priesthood of Philius of Phalerum.* The letters vary from 1.3 cm. to 1.8 cm. in height and resemble those of the inscription just discussed. This inscription, then, gives the date when Apollodorus and Lysandrides made their offering to Asclepius. For it certainly is not contemporary with the Callias inscription, and it is not at all likely that it was added at a subsequent time. The restoration cannot be regarded as absolutely certain, but is, at least, very probable. The break in the stone comes across the first E in *ἐρείως*; and at the beginning of the second line the Y is placed below the space between the E and the P. ΦΙΛΙΟ would, therefore, just fill up the vacant space. Philius of Phalerum is known as a priest of Asclepius from another

<sup>1</sup> *Epigraphische Beiträge zur Geschichte Athens*, p. 78.

<sup>2</sup> *Real-Encyclopädie*, II, p. 2214; cf. Löper, *Ath. Mitth.* XVII, pp. 411 and 383 ff.

<sup>3</sup> P. Kastromenos, *Die Deme von Attica*, p. 99.

<sup>4</sup> Or *ἐνὶ ἐρείως*; cf. *C.I.A.* II, 1491.

inscription (*C.I.A.* II, 1505) preserved in the Epigraphical Museum at Athens.<sup>1</sup> It reads:

[Φ]ιλ[ι]στη [Α]σκληπιῷ  
Ἐπὶ Φιλίων ἱερέως Φαληρέως.

An examination of this stone revealed the fact that the letters correspond very closely with those of our inscription. In fact, the resemblance is so strong that we must conclude that both inscriptions were carved by the same man. If my restoration is accepted, we have an approximate date for Philius.

If it is true, as it seems to be, that the priests of Asclepius were chosen each year in regular rotation from the different tribes, the names of these priests furnish a system of chronology for dating historical events, and it is, therefore, of the utmost importance that the year in which each priest served should be definitely ascertained. J. Sundwall,<sup>2</sup> arguing upon epigraphical grounds, makes Philius priest in the year 211–10 B.C. The deme of Phalerum belonged to the tribe Aeantis and a priest from that tribe would have been in office in the years 236–5 and 224–3, as well as in 211–10 B.C. The priest is not known for any of these years. We have already shown reasons for dating our inscription after 240 B.C. Philius must, therefore, be dated in one of these years. The date suggested by Sundwall is possible, but the year 224–23 B.C. is perhaps more probable. Lysandrides would probably have been about fifty years old at that time.<sup>3</sup>

In this inscription attention might be called to the spelling *ιεπελως* instead of *ιερέως*. The form in *ει* occurs elsewhere, especially in inscriptions of the fourth and third centuries B.C.<sup>4</sup>

The fourth inscription is cut lengthwise on the opposite side of the stone in letters 3.5 cm. high, with the exception of O, which is 3 cm. high. A moulding, an outline of which is given

<sup>1</sup> I am indebted to Professor Leonardos, Curator of the Epigraphical Museum, for a squeeze of this inscription.

<sup>2</sup> *Op. cit.* pp. 75 ff.

<sup>3</sup> I regret that I have been unable to see W. S. Ferguson's *The Priests of Asklepios*, but I understand that the edition printed was almost entirely destroyed in the San Francisco fire.

<sup>4</sup> Cf. Meisterhans, *Grammatik der Attischen Inschriften*, 3d ed., pp. 45 f.; also *C.I.A.* II, 706, 18.

in Figure 4, runs the length of the stone. The inscription (Fig. 5) reads:

ὁ δῆμος τάξαντος τοῦ θε-  
οῦ Μενάνδρου λειτουργῆ.

*The people, at the command of the god, to Menander, public servant.* The restoration must be regarded as certain. In later times, then, the stone had formed part of the pedestal which supported a statue set up in honor of a man named Menander. The letters are regularly cut and such as are found in inscriptions of the middle of the first century A.D.<sup>1</sup> The only peculiarity to be noted is that the  $\lambda$  of ΜΕΝΑΝΔΡΩΙ was omitted, evidently by accident, when the inscription was cut and afterwards inserted. When the stone was found, traces of red paint could be seen on the  $\Xi$ , O, and  $\Sigma$  of τάξαντος, and on the T of τοῦ.

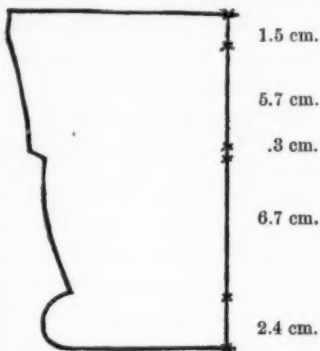


FIGURE 4. — PROFILE OF  
MOULDING.

At the ends, along the upper moulding, were also traces of green paint. At the left end this runs down between the second and third letters preserved in the first line, and across the first and second in the line below.

It is not easy to determine who this Menander was. The solution of the problem must depend largely upon the interpre-



FIGURE 5. — INSCRIPTION FROM THE ASCLEPIEUM.

tation given to the words, τάξαντος τοῦ θεοῦ. At first sight one would naturally refer them to the Delphic oracle, and such an interpretation would fit in well with the fact that the statue

<sup>1</sup> Cf., for example, *C.I.A.* III, 1, 456; Loewy, *Insch. Gr. Bildhauer*, p. 231.

was erected by the people. In that case it would be necessary to suppose that the Menander thus honored was a man well known in Greece; but such an interpretation meets with a difficulty in *λειτουργός*. This word, which is not found in any Attic writer, is rare even in inscriptions, and seems to mean in late Greek times a public servant or one who performed some service for a god. That an Athenian in this station in life should be honored with a public statue by command of Apollo at Delphi is hard to imagine. Therefore either *λειτουργός* must have another meaning, or a new explanation must be sought for *τάξαντος τοῦ θεοῦ*; and as there is not sufficient evidence to establish the former alternative, we must turn to the latter for our solution.

In *C.I.A.* II, 1491 we find, *Ἀσκληπιῶ Ῥόδη προστάξαντος τοῦ θεοῦ. Ἐπὶ ἱερέως Ὀλυμπίου Κυδαθηναίως*. In other words, Asclepius orders Rhode, probably by means of a dream, to make some unnamed offering to him. In this place *θεοῦ* must refer to Asclepius, and here, I think, we have a hint as to the true interpretation of our inscription. The *θεός* referred to would then be Asclepius, and this would suit *λειτουργός* very well. That is, we imagine that Menander was an attendant in the precinct of Asclepius, who had perhaps held his office for many years and performed many services for the patients who frequented the temple, and that finally the people at the command of the god honored him with a statue. The fact that the statue was erected by popular vote need not be a difficulty, for if some influential citizen while sleeping in the holy precinct of Asclepius dreamed that the god ordered the people to erect the statue, the people might easily be persuaded to vote to do so.

Nothing further is known of this Menander; but from the place where the stone was found it seems likely that the statue was set up within the precinct of Asclepius close to the way leading up to the theatre.

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A NEW INSCRIPTION FROM UPPER GALILEE

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ON Wednesday, April 4, 1906, as the pupils of the American School of Archaeology, on their tour through northern Palestine under my direction, were approaching the bridge over the Hasbani, near its junction with the Leddan and Banias sources to form the Jordan, in the midst of a furious storm which had threatened the complete arrest of our expedition, I was halted at the head of the line of march by a shout from my son, B. Selden Bacon, at its other extremity, that he saw traces of lettering on a stone by the roadside. We were then less than half a mile west of the bridge Gisir el-Ghajar, on our way to Banias, having left Abil (Abel of Beth-Maacah) less than an hour behind us to the west, and looking directly east over Tell el-Khadi (Dan) to the splendid castle of Subebbeh (Belfort) towering above Banias (Caesarea Philippi). We were following the immemorial track of commerce from Tyre, Sidon, and the Phoenician coast to Damascus by the south side of Hermon over Dan (Laish "which belongeth to the Sidonians") and Caesarea Philippi. In the pelting storm photography and squeeze impression were equally impossible. Even a note-book copy was a matter of hours, owing to the extreme faintness of the lettering, but for which, however, the inscription in so public and well travelled a spot must long since have been reported. Under the circumstances the only practical course appeared to be to permit the party to continue, remaining behind with my son to make the copy, and returning under more favorable conditions if the inscription proved unknown and of sufficient importance.

In spite of numbed fingers and dripping note-book, the copy of the faint, almost undecipherable letters was at last complete, yielding a Greek inscription of 304-305 A.D. in thirteen lines

with letters averaging  $1\frac{1}{2}$  inches in height. The stone was a basalt boulder similar to those which completely cover the fields at no great distance, but of unusual size, and doubtless chosen for its purpose (the marking of a boundary) because of its convenient shape. About 5 feet in total length, the upper part, measuring about 2 feet by  $1\frac{1}{2}$ , and about 9 inches thick, presents on one side a fairly smooth and uniform surface for the lettering which covers it. This appears to be due to careful selection of the block rather than to artificial shaping. The lower part, probably once sunk in the ground, though the stone lay prostrate on the surface when discovered, was about  $3\frac{1}{2}$  feet in length, broader and thicker than the upper third, and less even in surface. Minute and careful examination revealed no trace of lettering on it. The copy of the inscription follows:

ΔΙΟΚΛΗΤΙΑΝΟC  
ΚΑΙΜΑΞΙΜΙΑΝΟC  
CΕΒΚΚΑΙ

ΚΩΝCΤΑΝΤΙΟC

5. ΚΑΙΜΑΞΙΜΙΑΝΟC  
ΚΕCΑΡΕCΑΙΘΟΝΔΙ  
ΟΡΙΖΟΝΤΑΑΓΡΟΥ  
ΕΠΟΙΚΙΟΥΧΡΗCΙΜΙ  
ΑΝΟΥCΤΗΡΙΧΘΗ

10. ΝΕΕΚΕΛΕΥCΑΝ  
ΦΡΟΝΤΙΔΙΕΛΙ  
CΤΑΤΟΥΤΟΥΤΟΥΔΙ  
ΑΚΗΜ.

The opening formula, "Diocletian and Maximian, august Caesars, and Constantius and Maximian, Caesars," is supported by a Latin inscription from Palmyra<sup>1</sup> which uses the equivalent style, *D. et M. invictissimi imperatores, et C. et M. nobilissimi Caesares*. The rest of the inscription scarcely admits of doubt as to the reading, except in the case of what would seem to be two proper names. Sublinear points in the copy above indicate the doubtful letters. It may be possible, however, to

<sup>1</sup> Lebas-Waddington, No. 2626.

obtain some further light from the excellent photographs (Figs. 1 and 2), which were taken after the removal of the stone to a position of security against defacement.<sup>1</sup>

With the exception of the doubtful letters of the name in line 8 the translation leaves little to be desired in point of clearness as far as line 11. The emperors named "have ordered (this) stone to be set up to define the boundary of the farm adjoining the villa of Chresimianos (?) (placing the work) under the care of . . ." Lines 12 and 13 can also be read with practical certainty by the aid of an almost exactly parallel inscription on a boundary stone of the same emperors, the same date, and the same region found at Namara (Namr) in the Hauran, and published in the *Recueil d'Archéologie Orientale* (Tome I, 1888, p. 4) as follows:

. . . . .  
 CEB . . . . . KWN . .  
 KAIMAZIMIANOCETTIΦ  
 KAICA . . . ΛΙΘΟΝΔΙΟΡΙΖΟΝ  
 ΤΑΟΡΟΥΚΩΜΗCΓΑ . . .  
 ΜΕΑCΚΑΙΝΑΜΑΡ ? . .  
 ΩΝ(C)ΤΗΡΙΧΘΗΝΑΙΕΚΕΛ  
 ΕΥCΑΝΦΟΝΤΙ( )ΜΑΡ( )  
 ΙΟΥΦ . . ΠΠΚΗΜCΕΙΤΟ  
 ΡΟC

The last word is obviously a transliteration of the Latin "censitor," the functionary charged in this case with fixing the boundary. In the inscription from Abil either the word is abbreviated or the letters following have been obliterated. It seems to be preceded by the preposition *διὰ*. Thus only the perplexing letters at the end of line 11 remain to be elucidated. *Φροντίζει ἐπιστάτου τούτου διὰ κημσίτορος* might possibly be rendered "under charge of the officer appointed for this purpose through the assessor"; but aside from questions of grammar, it is difficult to find a Π under the pretty distinct Λ near the end of line 11, and there are traces of one or more letters following.

<sup>1</sup> The two photographs are taken from slightly different angles with the main object in Fig. 2 of bringing the lower lines (scarcely visible in Fig. 1) into better view.



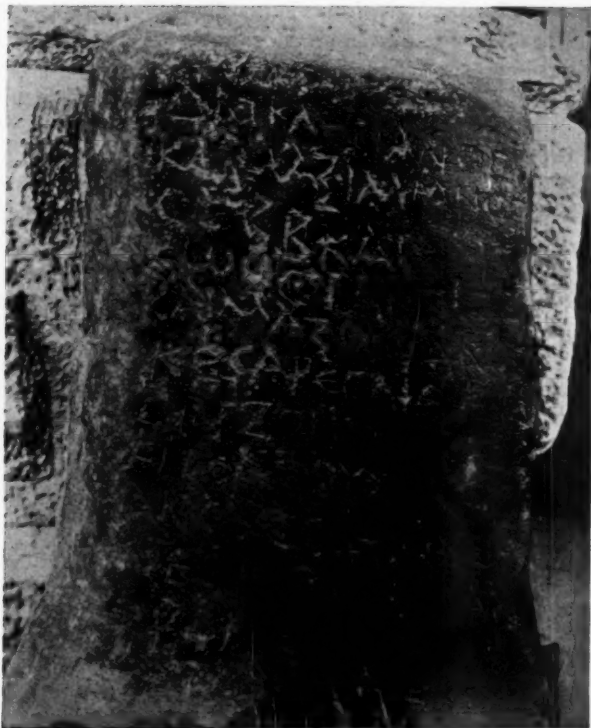


FIGURE 1. — UPPER PART OF THE INSCRIPTION.

Professor Clermont-Ganneau, to whom I owe the reference to two similar inscriptions recently discovered by Dussaud in the Hauran,<sup>1</sup> accepts also that author's suggestion as the most important clew to the meaning. Two fragments found on the road between 'Atil and es-Souwaidâ in the Hauran (No. 23, p. 247) give the names of the emperors Diocletian and Maximian as fixing the boundaries (*ὄροι*) of Dionysias (es-Souwaidâ) and Athelene ('Atil). A larger inscription of sixteen lines (No. 175, p. 298) found at 'Aqrabâ in almost perfect condition gives the following:

<sup>1</sup> Dussaud, *Mission dans les Regions Desertiques de la Syrie Moyenne*, 1903, pp. 247 and 298.





FIGURE 2.—LOWER PART OF THE INSCRIPTION.

Δεσπόται ἡμῶν Διοκλητιανὸς Μαξιμιανὸς σεβαστοὶ καὶ Κων-  
 στάντειος καὶ Μαξιμιανὸς καίσαρες λίθον διορίζοντα ὅρους μητρο-  
 κομίας Ἀκράβης καὶ Ἀσίχων στηριχθῆναι ἐκέλευσαν, φροντίδι  
 Λουκίου Καία[μου] κηνσίτορ[ο]ς.

The stone, accordingly, like that of Namr first mentioned, marked the boundary between the mother village Akraabê (Aq-rabâ) and Asichon (Ôsidj). Dussaud infers from the number of boundary stones of this date and type the probability of some vast *opération cadastrale*, with relation to the establishment of a taxable unit, the *iugum* or *caput*, consisting of lands

of differing character and unequal extent, whose total would represent an equal value. He refers to M. van Berchem, *La propriété territoriale et l'impôt foncier sous les premiers Califes*, Geneva, 1886, pp. 46-47, and calls attention to the mention of the *censitor* whose function was the registration of imposts. I have not been able to consult the work of van Berchem, but it would appear to be a confirmation of Dussaud's conjecture that the new inscription from Abil, unlike those previously discovered, records the boundaries, not of a village or district, but of a country estate (*ἀγρον ἐποικίον*). It would seem not unreasonable to connect these evidences of a fixation of land values by the "censitor," with the edicts of Diocletian for the fixation of prices of goods sold in the markets.<sup>1</sup>

B. W. BACON.

<sup>1</sup> See the articles by Mommsen in *Hermes*, XXV, 1890, 'Diocletian's Edict De pretiis rerum venalium' and by Bluemner in *Philologus*, LIX, 1900, on newly discovered fragments.

AN INTERPRETATION OF THE SO-CALLED  
HARPY TOMB<sup>1</sup>

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SINCE the discovery of the so-called Harpy tomb by Fellows in 1838 many interpretations of its sculptures have been offered. But, while most of the figures in the reliefs have received various explanations more or less satisfactory, the meaning of the human-headed birds has remained unsolved. The different interpretations of the reliefs that have appeared are arranged by A. H. Smith,<sup>2</sup> in three groups.

In the first are the interpretations of those who have believed that the subject represented is the rape of the daughters of Pandareus by the Harpies. As Mr. Smith notes, such a subject is inappropriate for a tomb, and moreover, these "Harpies" are not objects of terror to the persons whom they carry.

According to the second group of interpreters the seated figures are infernal divinities to whom the souls of the dead pay reverence. Thus on the west side Demeter sits at the left and Persephone at the right, the standing figures are worshippers carrying symbols of life, while the door of the tomb signifies death, and the cow suckling her calf over it is symbolic of the renewal of life. The three seated figures that remain represent then either Zeus, on the south side, Poseidon, on the east, and Hades, on the north,<sup>3</sup> or Zeus shown under his triple aspect.<sup>4</sup> Curtius, who advanced this last view, went even farther in elaborating his explanation, and saw a suggestion of the egg, as the symbol of life, in the form of the "Harpy" body. Conze,<sup>5</sup> however, shows the futility of such an inter-

<sup>1</sup> I am much indebted to Professor W. Max Müller for suggestions in regard to the Egyptian material in this paper, but he is in no wise responsible for any errors into which I may have fallen.

<sup>2</sup> *British Museum Cat. of Archaic Greek Sculpture*, 1892, pp. 58-59.

<sup>3</sup> Braun, *Annali dell' Ist.* 1844, p. 151.

<sup>4</sup> *Arch. Zeit.* 1855, p. 10.

<sup>5</sup> *Arch. Zeit.* 1869, p. 78.

pretation by citing other birds that have the same form. Other parallel instances are cited below.

The third group of commentators believes that the seated figures represent the heroized dead, and the persons with offerings the surviving members of their families.<sup>1</sup> The difficulty with this explanation, according to Mr. Smith, is that the subject of a youth giving up his arms to an heroized ancestor is without parallel. Mr. Smith himself thinks that it is best "to suppose that we have on this tomb scenes connected with death, though we cannot attempt, for want of knowledge of Lycian mythology, to assign names to the personages represented."

Such a view as the last appears unnecessary, for, even if some of the figures may remain unidentified, it seems that others admit a reasonable explanation. Moreover, it appears that Curtius<sup>2</sup> came the nearest to the solution when he saw in the Harpies, so-called, a resemblance to the "Ba-birds" on a monument of Ptolemy Evergetes III. His mistake, however, was in trying to see in the form of the Harpies a resemblance to an egg, and hence to infer a relationship with the Orphic egg, and so to find there a symbol of life. As a matter of fact the egg-shaped body and fan-shaped tail are found in other birds in Egyptian art, notably in the representation of vultures.<sup>3</sup> On the other hand, the identity of the Harpies with the Egyptian birds in the method of attaching the tail to the body and in the outline of the body does point to Egypt. For that reason the evidence is valuable, when taken with other proofs, in turning us toward Egypt as the source of some of the motives in the Xanthus reliefs.

From an early time Egyptian influence was felt in the Mediterranean and in Asia. The relations between Egypt and Greece and the Greek Islands are too well known to need comment.<sup>4</sup> As to Asia, the brilliant campaigns of Thothmes III

<sup>1</sup> Milchhöfer, *Arch. Zeit.* 1881, p. 53; Friederichs-Wolters, *Gipsabgüsse*, p. 75.

<sup>2</sup> *Arch. Zeit.* 1869, pp. 10-17.

<sup>3</sup> Maspero, *Histoire Ancienne des Peuples de l'Orient*, I, p. 415; Champollion, I, pl. xciv; III, pl. ccxvii (flying hawk); Prisse D'Avennes, *Atlas*, II, Nécropole de Thebes, Amounôph II et sa gouvernante = de la Faye (text) *peinture*, pl. vii (duck or goose).

<sup>4</sup> For Egyptian objects at Mycenae, see Schuchhardt, *Schliemann's Excavations*, pp. 207, 213, 294, 316, 352; for interrelation of Egypt and Crete, see

(ca. 1500 B.C.) had brought this country under Egyptian control,<sup>1</sup> and, under Amenhotep III (ca. 1400 B.C.), the Amarna letters<sup>2</sup> show all the powers — Babylonia, Assyria, Mitanni, and Alasa, that is, Cyprus — courting the friendship of Egypt. As early even as this (XVIII Dyn.) the Lycians came in contact with Egypt. Their relations, however, hardly redound to their credit, for it was as roving bands of pirates that they descended on the coasts of the Delta and of Cyprus.<sup>3</sup> At a much later date, and at one more important for our thesis, namely, under Amasis (596–525 B.C.), Egypt was in close friendly relations with Greece.

Granting that this intercourse made possible the presence of Egyptian elements in the sculptures of the Harpy tomb, it now remains to show that these sculptures are Greek, and not specifically Lycian, in conception. This seems to me to be established not only by the fact that from time immemorial the Lycians participated in Greek life, as, for instance, in their campaign against Egypt in company with the Akaiuasha (Achaeans), in their presence in the league of the Ionic cities in the sixth century B.C. (about the time of our monument), and later in their membership in the Attic-Delian confederacy, but it is also established by the style of the work, which is Ionic Greek, and by the fact that another Lycian relief on the heroum of Gjölbaschi contains scenes from Greek legends. It will also be recalled that Apollo bore an epithet which suggests a relation with Lycia.

The Harpy tomb<sup>4</sup> consisted of a square shaft seventeen feet in height, placed on a base which rose on one side to a height of six feet, and on the other was little above the present level of the ground. Within the top of the shaft was hollowed out the sepul-

*B.S.A.* 1899–1900, pp. 1–93 *passim*; of Egypt and Cyprus, Myres and Richter, *Cat. of the Cyprus Mus.* pp. 99, 19, 29; for a general discussion of the relations of the Egyptians and the Mediterranean peoples, Hall, 'Keftiu and the Peoples of the Sea,' *B.S.A.* 1901–1902, pp. 157 ff.; and Müller, *Asien u. Europa*, pp. 336 ff.; *Mitt. Vorderas. Ges.* 1904, p. 125; *Gaz. B.-A.* 1907, p. 95, where a faience plaque from Knossos is given showing a goat standing on a ground line of Egyptian leaf pattern and suckling a kid.

<sup>1</sup> For traces of Egyptian influences in Asia Minor see sculptures of Boghaz Köi.

<sup>2</sup> Breasted, *A History of Egypt*, p. 332.

<sup>3</sup> Breasted, *op. cit.* p. 424; Müller, *Asien u. Europa*, pp. 354 ff.

<sup>4</sup> This description is abridged from the *Catalogue of Archaic Greek Sculpture in the British Museum*, pp. 54 ff.

chral chamber, with the entrance on the west side, while on each of the faces of the monument, at the top, was a relief in white marble. These reliefs measure 3 feet 3 inches in height, 8 feet 2 inches in length on the east and west sides, and 7 feet 6 inches on the north and south sides. The decorations are as follows:



FIGURE 1.—HARPY TOMB; WEST SIDE.

WEST SIDE (Fig. 1). Near the left side of the relief is a small doorway over which is a cow suckling a calf. At the extremes of the relief sit two female figures, the one at the left holding a phiale, the other a lotus and a pomegranate. Toward the figure at the right advance three female figures.



FIGURE 2.—HARPY TOMB; EAST SIDE.

EAST SIDE (Fig. 2). In the centre a bearded figure sits facing the right, with a sceptre against his left shoulder, and a flower in his right hand. Behind him stand two male figures, the first of whom holds a flower (?) and a pomegranate. Before

the seated figure stands a boy offering a cock and a pomegranate, while at the extreme right stands a youth accompanied by a dog.



FIGURE 3.—HARPY TOMB; NORTH SIDE.

NORTH SIDE (Fig. 3). A bearded figure sits facing the left on a seat under which is a pig,<sup>1</sup> while before him stands a youth (?) fully armed. At each end of this relief a human-headed bird flies away from the central group, bearing a diminutive figure held by its arms and claws. In the lower right-hand corner crouches a figure looking up in despair.



FIGURE 4.—HARPY TOMB; SOUTH SIDE.

SOUTH SIDE (Fig. 4). In the centre sits a male (bearded?) figure with a staff, pomegranate, and apple (?). Before him

<sup>1</sup> Smith, *Brit. Mus. Cat. of Archaic Greek Sculpture*, p. 56, and Friederichs-Wolters, *Gipsabgüsse*, p. 71, call the animal a bear. Professor Fowler writes me that Wolters once said that he half believed the beast a pig.



stands a male figure with a dove (?). At the right and left ends of the relief a "Harpy" flies off with its burden, as on the north side.

Inasmuch as the western side seems to be the chief one, — for it has two seated figures, — it may be well to begin here the discussion of the details of the monument. The seated figure at the right and the second standing figure hold a lotus flower in their right and left hands respectively. This flower, which is not a native of Greece, in fact never grew north of Egypt, makes its appearance continuously in the funeral monuments of the latter country. It was, we learn,<sup>1</sup> placed in the hands of guests at Egyptian funerals. The other connections in which the flower may have been used are aside from the question here at issue. It is enough for us that it was distinctly a funeral flower.

In view of this it is reasonable to suppose that when this flower was taken over from the Egyptians by the Greeks (there is no reason to look for any intermediary) and introduced into their funeral scenes, it had some funerary meaning. What that meaning may be I shall endeavor to develop later.

The second symbol that appears (twice) on this western side is the pomegranate. It is held both by the seated figure at the right and by the second adorant. This fruit, which according to Greek mythology was the especial attribute of Persephone, was the one eaten unwittingly by her, and the one that prevented her complete return to the upper day.<sup>2</sup> It also appears, though rarely, in Egyptian funeral scenes.<sup>3</sup> From the Greek story it is clear that it is connected with the cult of the dead,<sup>4</sup> and from its appearance on the Theban monument it may be that this symbol, too, came from Egypt.

The third symbol that is on this same relief is the egg. This recalls, of course, the familiar Greek story of the Orphic egg

<sup>1</sup> Goodyear, *Grammar of the Lotus*, p. 4, who quotes from Osburn, *Monumental History of Egypt*, I, p. 63.

<sup>2</sup> P. Gardner, *J.H.S.* 1884, p. 130; Preller, *Griech. Myth.* I, 402.

<sup>3</sup> Priese D'Avennes, II, *Offrande de fleurs et de fruits = de la Faye* (text), *peinture*, pl. xxvi.

<sup>4</sup> Milchhöfer, *Ath. Mitt.* 1877, p. 464, Note 3, notes that the pomegranate was the attribute of Zeus, Hera, Hades, Demeter, Kore, and Aphrodite. For a clay pomegranate found in a tomb see Millin and Millingen, II, 78.



from which sprang Phanes, the primordial being,<sup>1</sup> who created heaven and earth; and it is natural to suppose that in this symbol appears again the suggestion of the creative power of nature, and, to carry it a step farther, of rebirth. There is, moreover, some reason to believe that the Orphic mysteries were of Egyptian origin,<sup>2</sup> for it was a widely spread view in antiquity that Orpheus introduced these rites from Egypt.

The next symbol on this relief that demands explanation is the group of the cow and calf that stands over the doorway. Such a group has already been recognized as symbolic of fecundity,<sup>3</sup> or of the life-giving power of nature often connected with the Asiatic nature goddess, whom the Greeks as a rule identified with Hera or Artemis.<sup>4</sup> Both these interpretations are correct in general. But it seems possible to get a yet closer definition of the meaning of this group.

We have already seen that the lotus and the pomegranate appear on Egyptian monuments, and that the egg appears in Egyptian legend. Bearing this in mind, it is natural to look to Egypt for an explanation of the cow and calf on this monument. A parallel, in fact, seems to lie in the Egyptian group of Hathor-Isis and Horus. In the Egyptian myth the sun

<sup>1</sup> *Procl. in Tim. B.* § 130, p. 307, ed. Schneider, καὶ (Φάνης) πρόβωσαν ἀπὸ τοῦ πρωτογενεὺς ὡοῦ, ἐν ᾧ σπερματικῶς τὸ ζῷον ἐστίν.

<sup>2</sup> Roscher, *Lexikon*, s.v. Orpheus, p. 1105.

The following note I do not offer as a demonstration. It suggests, however, some interesting Egyptian parallels with the Greek story. According to one Egyptian doctrine (Brugsch, *Religion u. Mythol. d. Alten Aegypten*, p. 161), Chnum, the maker, potter, and architect, modelled on his wheel the egg which concealed in itself the light and germ of the world to be. Again Egyptian legend has it (Maspero, *Hist. anc.* I, p. 88.) that Ra is the luminous egg, hatched in the east by the celestial goose, from which the sun breaks forth every day. This last belief bears a close resemblance to the Greek story of the sun-god, Apollo, if we recognize that the name Leda is often associated with Leto, and that the goddess was looked upon as Night, the mother of the gods of light (Roscher, *Lex.* p. 1924). The likeness is made even clearer if Stephani (*Compte-Rendu*, 1863, pp. 23 ff.) is right in thinking that in the original legend Leda was not a swan, but a goose.

<sup>3</sup> Rayet, *Monuments de l'Art antique*, I, p. 4; Curtius, *Arch. Leit.* 1855, p. 3.

<sup>4</sup> Head, *Historia Numorum*, p. 276. See also p. 303, where this group is the "type" of the coins of Carystus in Euboea, and is taken as symbolic of Hera. On p. 572 the cow suckling a calf is given as a type of a Lycian coin dating 480-450 B.C.

(Horus) is described as a "sucking calf of pure mouth,"<sup>1</sup> while his mother, Isis, has the form of a cow. Originally the cow (or bull) was the concept for the heaven.<sup>2</sup> But if Isis (the cow) had this meaning at first, by the time of Herodotus,<sup>3</sup> at least, she was recognized as the same as Demeter—that is, she had become the earth goddess. This same conception of the goddess remained down to the time of the first century A.D.; and her character as an earth goddess is made clear by such descriptions as "creatress of the green crop, the green one, whose greenness is like the greenness of the earth," and "mistress of bread."<sup>4</sup> Since this character of an earth goddess remained so long attached to Isis, and since it was fully known as early as 450 B.C., the time of Herodotus, it is reasonable to think that it was also the character of the goddess seventy-five or one hundred years before, at the time of our monument. Egyptian religion was very stable; and the inference from Herodotus, who does not speak of the likeness of Demeter to Isis as a new one, is that the likeness had existed for some time. Since, then, it is possible that the Greeks of the time of our monument knew Isis as an earth mother, it was also possible for them, when they wished to represent the earth goddess, Demeter, in the capacity of an all-nourishing mother goddess, to borrow the original cow form of the goddess, and introduce it, together with the calf as a symbol of the nourished, into their monument. In this way it seems reasonable to interpret the group as suggestive of resurrection.

An explanation has thus far been suggested for all the symbols that appear on the western side of the Xanthus monument, except the patera held by the figure seated at the left. In this, owing to its general use in worship, it seems impossible to see any definite meaning beyond its suggestion of the performance of a religious ceremony.<sup>5</sup>

Of the two figures, both of whom are heavily draped and

<sup>1</sup> Maspero, *Hist. anc.* p. 89; and for Horus as a calf, Brugsch, *op. cit.* I, 160.

<sup>2</sup> For a discussion of the primitive idea of the heaven as a cow or bull, see Müller, *Mitt. Vorderas. Ges.* 1904, pp. 168 ff.

<sup>3</sup> Herod. II, 59. *Ἴσις δὲ ἐστὶ κατὰ τὴν Ἑλλήνων γλῶσσαν Δημήτηρ.*

<sup>4</sup> Frazer, *Golden Bough*, I, p. 310, and Brugsch, *op. cit.* p. 647.

<sup>5</sup> Patera-shaped dishes appear in Egypt as early as the XVIIIth Dyn. See Maspero, *Manual of Egyptian Archaeology*, p. 314.

sit upon thrones furnished with arms and footstools, the one at the left is of a fuller, more mature form, and seems to have a somewhat more elaborate diadem. If there is any particular meaning in this, and any relation is to be seen between the two figures, it is a natural suggestion that the one on the left is the mother, and the other the daughter.<sup>1</sup> With this step taken it is easy to surmise the names Demeter and Persephone. But it remains to adduce further proof before such designations can be accepted.

In the first place the pomegranate would point to Persephone, but, as noted above, this fruit appears as the attribute of other

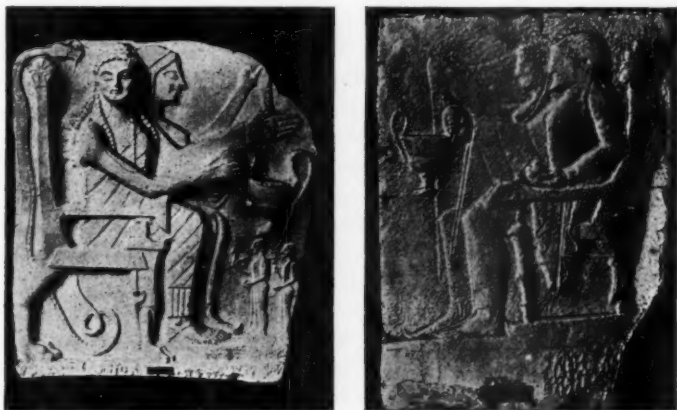


FIGURE 5.—SPARTAN RELIEFS.

divinities, and so by itself is not decisive. It is possible to get more definite information, however, if we turn to the Spartan reliefs.<sup>2</sup> Their relationship in spirit with the Xanthus monument has been from time to time noted by archaeologists. Furtwängler,<sup>3</sup> in discussing one of these reliefs (Fig: 5), calls

<sup>1</sup> Overbeck, *Griech. Plast.* p. 226, suggests two goddesses, the one with the patera the goddess of death, the other of life. Rayet, *Mon. de l'Art Ant.* I, p. 4 (Harpy tomb), thinks the figures those of goddesses; Braun, *Ann. d. Inst.* 1844, pp. 133 ff., and Murray, *Hist. of Greek Sculpt.* I, p. 120, both name the figures Demeter and Persephone.

<sup>2</sup> *Ath. Mitt.* 1877, pls. xx, xxii, xxiv.

<sup>3</sup> *Sammlung Sabouroff*, pl. i; also Milchhöfer, *Ath. Mitt.* 1877, p. 460, Note 1.

attention to the fact that the woman wears shoes with curving toes, and adds that they are of an Eastern type. This is confirmed by the fact that on the Xanthus monument the figure of Persephone—to grant the name for designation—and the seated figure on the south side appear to wear the same kind of shoe. This offers us some reason for looking to the Spartan reliefs for an explanation of the seated figure.<sup>1</sup>

On one of the reliefs<sup>2</sup> (Fig. 6) Hades and Persephone are seated on a throne that has the back, as on the throne of the Xanthus tomb, ending in the head of a swan or a goose. This bird is associated with Persephone.<sup>3</sup> It seems fair, then, to accept the view that has already been offered, and to name the figure occupying the "goose" throne Persephone, and her vis-à-vis Demeter.



FIGURE 6.—HADES AND PERSEPHONE.

The names for the standing figures at once suggest themselves, when it is remembered that they must be personages distinctly associated with the infernal goddesses. The Fates seem to me the most fitting for the

scene, for their temple was found near that of Demeter and Persephone at Corinth,<sup>4</sup> the three goddesses were grouped near Demeter, Persephone, and Hades on the Hyacinthus altar,<sup>5</sup> and they appeared with Zeus Moiragetes on a relief in a stoa on the way to the temple of Despoina at Lycosura.<sup>6</sup> The Fates, Graces, and Hours are also associated with Persephone in a

<sup>1</sup> Shoes with curved toes are common in Hittite sculpture, and appear elsewhere in Asia. But, to my knowledge, we have no evidence of interrelations between Greeks and Hittites. Details of costumes would be likely to be familiar to the Greeks only from the coast peoples of the Mediterranean; and since there are reasons to believe in a kinship between the Spartan reliefs and the Xanthus monument in other respects, it is fair to see a kinship in the matter of costume.

<sup>2</sup> *Annali*, 1847, pl. F.

<sup>3</sup> Müller-Wieseler, *Denkmäler*, II, Text to pl. lxxviii, No. 856.

<sup>4</sup> Paus. II, 4, 7.

<sup>5</sup> *Ibid.* III, 19, 4.

<sup>6</sup> *Ibid.* VIII, 37, 1.

dance in Orphic Hymn<sup>1</sup> 43. That the goddesses appear on the Xanthus tomb without attributes is no cause for doubt. They are shown in the same manner on the François vase,<sup>2</sup> which is somewhat earlier in date than the tomb.

Of the seated figures on the other sides of the monument, only that on the east sits on a throne with arms and a footstool, like that on the west side. One may assume, then, that this figure equals in dignity those seated on the side diametrically opposite, and for that reason it may appropriately be considered next. Rayet<sup>3</sup> suggested that the seated personage was Asclepius, and the two figures standing behind him his daughters, Hygieia and Panacea. The cock, held by the figure before the throne, might be an offering to Asclepius<sup>4</sup>—witness the dying words of Socrates—but the other identifications are wrong, because the figures behind the throne are male. It may be well to leave the naming of the enthroned person until the questions raised by the other elements in the relief are settled.

To start at the right, the first object to give us pause is the dog that stands looking up at his master, the youthful figure at the extreme right. On one of the Chrysapha reliefs<sup>5</sup> (Fig. 7) is a man seated on a chair, with a dog fawning upon his knees. On yet another relief from Sparta,<sup>6</sup> a dog sits beside the throne of an enthroned male and female pair. According to Furtwängler<sup>7</sup> the dog was sacred to Hecate and offered to her in sacrifice. It was, he goes on to say, peculiarly a hero animal, that is to say, associated with the dead.<sup>8</sup> Moreover, if we are to



FIGURE 7.—RELIEF FROM  
CHRYSAFHA.

<sup>1</sup> Roscher, *Lex.* p. 3092.

<sup>2</sup> Furtwängler and Reichhold, *Griech. Vasenm.* I, Taf. 1-2.

<sup>3</sup> *Monuments*, I, p. 7.

<sup>4</sup> For Asclepius as a chthonic god, see Walton, *The Cult of Asclepius*, p. 17.

<sup>5</sup> *Ath. Mitt.* 1882, pl. vii. <sup>6</sup> *Ibid.* 1877, pl. xxii. <sup>7</sup> *Ibid.* 1882, pp. 160-173.

<sup>8</sup> For the dog grouped with a heroized youth see Millin and Millingen, II, pp. 32, 33.

see in the last cited relief from Sparta, and in still another with the same subject, a representation of an enthroned god and goddess,<sup>1</sup> then we must believe that the dog appears in scenes with chthonic gods, and to focus our attention, that the dog on the east side of the Xanthus monument offers one bit of evidence that we are in the presence of a god. In the hands of the next figure (apparently a child) is a cock. This bird, I have already suggested, might be appropriately offered to Asclepius. The cock, however, finds a place among the offerings to other chthonic deities. Thus, on a terra-cotta relief from Epizephyrian Locri<sup>2</sup>



FIGURE 8.—HADES AND PERSEPHONE. association with Hades and Persephone, and it may have some

such use here.<sup>5</sup> The lotus (?) held by the seated figure and by the one standing behind him, and the pomegranate in the hand of the standing figure, have both been shown to belong to chthonic deities and burial rites. To summarize, then, there is on this side a series of symbols all associated with the dead. More than that, of these symbols the cock, the lotus, and the pomegranate have been associated with Persephone, and, in all probability, the hound was introduced at least once in a

<sup>1</sup> *Ath. Mitt.* 1877, p. 444.

<sup>2</sup> *Arch. Zeit.* 1870, p. 77.

<sup>3</sup> *Ann. d. Inst.* 1847, pl. F.

<sup>4</sup> *Ath. Mitt.* 1882, p. 78. Weicker, *Ath. Mitt.* 1905, pp. 207-212, explains the cock on grave stelae as a symbolic representation of the soul of the deceased.

<sup>5</sup> It is interesting to note that in Egypt (Wilkinson, III, p. 319) white and saffron colored cocks were sacrificed to Anubis, who became identified with the Hermes psychopomp of the Greeks. Certain Boeotian terra-cottas show Hermes carrying a cock.



relief of Hades and Persephone. All this added to the fact that the seated figure on this east side is enthroned with the same dignity as the seated figures on the west, makes it more than likely that he is to be associated with these goddesses. The only deity that could well be associated with Persephone (for she is the chief figure on the western side), and the only one to whom the symbols already mentioned could fittingly be given, must be a chthonic god, and that god is Hades.

On the north side is a scene in which a warrior offers his arms to a seated bearded figure who holds a sceptre. That the act is one of offering on the part of the warrior is shown not only by the fact that it would be natural for a man to remove a helmet from his head by the front,<sup>1</sup> but that it seems to have been the manner of holding a Corinthian helmet (Fig. 9),<sup>2</sup> and of extending it toward another person.<sup>3</sup> The scene, then, is not a departure, but rather an arrival home, as it were. The warrior is laying aside his arms. The question is to whom he offers them. The other features of the frieze show that the scene is not an ordinary homecoming.<sup>4</sup> Under the chair of the seated figure, who seems to be marked as a deity by his sceptre, stands a pig. We find this animal offered to Aphrodite, Dionysus, and Demeter,<sup>5</sup> who, in some of their characteristics, are chthonic divinities. Besides this one need hardly emphasize the slaughter of pigs at the Thesmophoria, where the deities concerned are—to say nothing of Hades—Demeter and Persephone. It probably suggested, as at Eleusis, the



FIGURE 9.—METHOD OF HOLDING A CORINTHIAN HELMET.

<sup>1</sup> Gerhard, *Aus. Vasenb.* pl. cxc.

<sup>2</sup> *Ibid.* pl. clxviii, 2; Furtwängler und Reichhold, *Gr. Vas.* II, 66 a.

<sup>3</sup> *Aus. Vasenb.*, pl. clxxxviii, where Hekate holds a helmet as does our figure.

<sup>4</sup> Furtwängler, *Ath. Mitt.* 1882, p. 164, Note 1, says that the arms appearing in hero reliefs, especially in later times, belong to heroes in general.

<sup>5</sup> Schömann, *Griech. Alterthümer*, II, p. 240.

idea of purification.<sup>1</sup> At all events, the creature is decidedly associated with chthonic gods. So, too, in Egypt we find the pig entering into the worship of the preëminently chthonic god, Osiris.<sup>2</sup> We may or may not accept Mr. Frazer's very convincing argument that Osiris was originally the "personification of the great yearly vicissitudes of nature, especially of the corn,"<sup>3</sup> wherein it is easy to imagine lurked the idea of resurrection; at all events, the god was from early times connected with the idea of immortality, and as early as the fifth dynasty had become the judge and god of the dead.<sup>4</sup> Whether there is any relation between the immolation of the pig in the worship of Osiris and in the Thesmophoria I do not venture to say. There is no doubt, however, that in the latter case the sacrifice was in honor of deities of vegetation, and particularly of corn, and in the case of the offering to Osiris, I think Mr. Frazer has made it very clear that originally, at least, the pig was offered to Osiris as a corn-god. While we may not say that this resemblance is proof of Greek borrowing from Egypt, at least the parallelism is very close, and suggests the possibility that there might have been a borrowing.<sup>5</sup>

The pig, then, in this relief, being a chthonic offering, would seem to connote a scene in Hades. If this is so, the seated figure must be some deity or important personage in that realm. That the figure represents Hades himself is unlikely if that god is the occupant of the throne on the east side. The less elaborate nature of the throne points to some subordinate. Of such characters the most likely to be enthroned in Hades are Minos and Rhadamanthus, the judges of the dead. Such an identification

<sup>1</sup> Miss J. E. Harrison, *Prolegomena to the Study of Greek Religion*, p. 153.

<sup>2</sup> Herod. II, 47. Whether Herodotus was right or not in associating Osiris with Dionysus is of little moment here. He does tell us that the pig was an offering to an infernal god. Frazer, *Golden Bough*, II, p. 59, would make the pig originally a representative of the corn spirit.

<sup>3</sup> Frazer, *Adonis, Attis, Osiris*, p. 211.

<sup>4</sup> Budge, *The Gods of the Egyptians*, I, p. 147.

<sup>5</sup> It may be argued, of course, that the idea of the sacrifice of the pig to chthonic gods was native to Greece, or, if borrowed, may have come from some other quarter. It may have been indigenous, no one can gainsay that, but the intimate intercourse between Egypt and Greece, and the greater antiquity of the former country, would seem to lend plausibility to the argument for borrowing on the part of the Greeks.



fits well here, for the corresponding side, on the south, shows a figure similarly seated on a like throne. It does not seem far-fetched therefore to name these two figures Minos and Rhadamanthus, and inasmuch as the north side seems to have more detail, namely, the pig and the mourning figure, as well as the warrior and "Harpies," perhaps one may hazard the name Minos for the seated figure now under discussion.

With such an interpretation one of course thinks of naming the figure seated on the east side Minos, and those on the north and south Rhadamanthus and Aeacus. But in addition to the fact that the east side is so intimately connected with the west, the late introduction of Aeacus prevents such an identification.

Finally — to leave the flying figures and their burdens to be treated with those on the south side—it remains to consider on this northern relief only the crouching figure in the right-hand lower corner. Two possibilities present themselves. In the first place it may be that the figure represents a personage who is soon to be carried away by the human-headed birds, secondly it may represent one of the living relatives mourning the dead. If the former supposition is true, the small size of the bird demands that the figure be diminutive; if the latter, the mourner would be made smaller to distinguish him from the heroized dead. The identification of the figure as that of a mourner seems precluded by the fact that in no other part of the reliefs do we have such a figure of a living person introduced.

On the south side, before the seated figure, who is perhaps Rhadamanthus, stands a worshipper holding in his left hand a bird which possibly may be a dove. Its presence here is probably to be explained by the chthonic character that attached to it. It was an appropriate offering to Aphrodite and Astarte<sup>1</sup> (who were more or less related, and were in some characteristics chthonic goddesses) and to Adonis,<sup>2</sup> who so closely resembled Osiris (an earth god) as to be confused with him.<sup>3</sup>

In the right hand of Rhadamanthus is a spherical object which may be an apple. Why it is shown here is hard to say.<sup>4</sup> The pomegranate, on the other hand, also held by the figure, has already been shown to be of chthonic significance.

<sup>1</sup> Frazer, *Attis, Adonis, Osiris*, p. 19.

<sup>2</sup> *Ibid.* p. 64.

<sup>3</sup> *Ibid.* p. 18.

<sup>4</sup> For a clay apple found in a tomb, see Millin and Millingen, II, 78.

It now remains to explain the two human-headed birds that appear on both the north and the south sides. Mention has already been made of the attempt on the part of Curtius to find in the shape of the body the symbolism of the egg. While that was seen to be wrong, this shape did help in showing where to



FIGURE 10. — BA-BIRD REVISITING THE MUMMY.

look for the original. It is, in fact, the common form given to the vulture, and even to other birds in Egypt.<sup>1</sup> Having, therefore, turned our eyes to Egypt, it is hard not to see in the birds on the Harpy tomb a kinship with the Ba-birds of the Egyptian tombs. There we find these

soul-birds revisiting the mummy,<sup>2</sup> seated on the edge of the funeral couch (Fig. 10),<sup>3</sup> hovering over the mummy on the couch,<sup>4</sup> or standing on a grave tablet.<sup>5</sup> Moreover, the Ba-birds and the Double are often represented together. Thus the Double, receiving the homage of the living, clasps his soul, in the form of a bird,<sup>6</sup> to his breast, or rides with his soul, or Ba-bird, on the back of the Hathor-cow<sup>7</sup> (Fig. 11). Sometimes the man is represented together with his Double.<sup>8</sup>

To these Ba-birds of Egyptian monuments the so-called Harpies on the Xanthus tomb bear too striking a resemblance not to have been inspired by them. This curious human-headed bird evidently caught the attention of other dwellers within the Mediterranean



FIGURE 11. — THE BA-BIRD AND DOUBLE ON THE BACK OF THE HATHOR-COW.

<sup>1</sup> Maspero, *op. cit.* pp. 135, 239, vulture; p. 192, duck.

<sup>2</sup> Maspero, *Hist. Anc.* I, p. 198. <sup>3</sup> *Ibid.* p. 199.

<sup>4</sup> Wilkinson, *op. cit.* III, pl. xxxv.

<sup>5</sup> Königl. Mus. zu Berlin, *Agypt u. Vorderasiat. Alterthümer*, Taf. 128.

<sup>6</sup> Maspero, *op. cit.* pp. 183, 187. <sup>7</sup> *Ibid.* p. 187. <sup>8</sup> *Ibid.* p. 259.

periphery, for such a creature has been found, cut in stone, in Cyprus.<sup>1</sup> But here, as in the Harpy tomb, the artist has misunderstood the original meaning of the creature. The Cypriote statuette (as is often the case with the Ba-bird in Egypt) wears what appears to be a false beard, and is represented as playing on a syrinx. In this way the Ba-bird has been modified into a male siren.

On the Xanthian monument the artist has not changed the character of the Ba-bird as did his Cypriote brother. But he did make use of the figure in a manner differing from that of the Egyptian sculptors. This change, as I have just stated, was probably due to a misunderstanding of the Egyptian monuments. What the artist means by the figures on the Harpy tomb I shall try to show presently.

It must be noted first, however, that the Greeks did not think of a man as divisible into the elements which the Egyptians attributed to him. They did, nevertheless, conceive the dead man in the other world as a spiritual projection, so to speak, of the physical being. As a rule the soul was represented, at least as it left the body, as a fluttering, winged manikin (*eidolon*), as we learn from the vase paintings. But, at times (even as was the practice with their Egyptian neighbors), the Greeks gave the soul the form of a human headed bird.<sup>2</sup> We need therefore feel no shock at finding the soul shown as a Ba-bird on our monument. This, in fact, is what I believe we have on the tomb. But instead of showing the Ba-bird in the arms of the Double, as on the Egyptian monuments, the artist has reversed the arrangement, in a measure, by representing the soul, or "Ba," flying away with the man himself. That the figure carried is not the soul is demonstrated by the absence of wings. This reversal of relationship between soul and Double, as I have tried to emphasize, was probably due to a misunderstanding of the Egyptian sources.

One further observation may strengthen the evidence for the

<sup>1</sup> Perrot and Chipiez, III, p. 600, fig. 410.

<sup>2</sup> *Ann. d. Ist.* 1845, p. 10, where de Luynes cites, first, a vase showing the death of Procris, where the soul of the heroine is represented as a human-headed bird, and, secondly, another vase where the soul of the Cretan bull appears also as a "siren."

relation which I have attempted to establish between the different faces of our monument. On the north side the seated figure faces to the left, while on the south the corresponding figure faces to the right. In other words, if we imagine the monument transparent, the artist thought of the two figures as face to face. This arrangement also occurs on the east and the west sides. For, granting that Persephone, who sits at the right on the west, is the chief figure on that side, then she and the chief figure on the east face are vis-à-vis.

OLIVER S. TONKS.

PRINCETON UNIVERSITY.

1907  
January — June

## ARCHAEOLOGICAL NEWS<sup>1</sup>

### NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

JAMES M. PATON, *Editor*  
65, Sparks St., Cambridge, Mass.

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#### GENERAL AND MISCELLANEOUS

**A NEW JOURNAL OF ANCIENT ORIENTAL ART.** — In April, 1907, appeared the first number of *Memnon*, edited by R. von Lichtenberg. The field of the new journal is the Aegean Islands, Asia Minor, the Semitic countries and Egypt, with special reference to the art and civilization of these regions rather than the languages and archaeology. It is finely printed and richly illustrated, and promises to be an important addition to the literature of Oriental studies. A special feature is the full classified bibliography.

**ADULIS AND GABAZA.** — Preliminary Investigation of the Ruins. — In *Z. Assyr.* XX, 1907, pp. 171-182 (2 pls.), R. SUNDRÖM reports the results of a preliminary survey of the ruins of Adulis, the seaport of the Aksumate kingdom in Abyssinia, and the neighboring port of Gabaza, undertaken for the Princeton University Expedition. Little remains above ground except a few low piles of small black porous stones, but excavations made by the natives disclosed parts of beautiful columns and large slabs. Fragments of marble, two slabs with reliefs of grapes and vines, and other marble ornaments, parts of a thin copper chain, nails and spikes of copper, and pieces of painted glass, together with a number of gold and silver coins, were found near the surface. Excavations would probably yield rich results both in antiquities and in inscriptions, including possibly fragments of the Monumentum Adulitanum copied by Cosmas Indicopleustes.

**AKSUM.** — The Ancient Monuments. — The antiquities of Aksum, in northern Abyssinia, and of the surrounding country have been studied by a

<sup>1</sup> The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor PATON, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Mr. HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Mr. CHARLES R. MOREY, Professor LEWIS B. PATON, Dr. A. S. PEASE, and the Editors.

No attempt is made to include in this number of the JOURNAL material published after July 1, 1907.

For an explanation of the abbreviations, see pp. 140, 141.

German expedition, and a portion of the report of D. KRENCKER is given in *Arch. Anz.* 1907, cols. 35-63 (5 figs.). Aksum was the capital of a kingdom founded by a Semitic trading colony from southern Arabia, and the early monuments and inscriptions are of Sabaeen and Aethiopian origin, but not Egyptian. Greek influence entered in the first century A.D. The kingdom became Christian in the fourth century and was overcome by the Mohammedans in the sixteenth, but Aksum still remains the centre of Ethiopian Christianity, and has a highly venerated sanctuary. The characteristic remains from pagan times are funeral monuments in the form of monolithic stelae or obelisks, and honorary thrones of stone with inscribed slabs. The early Christian art is of Byzantine character. The monolithic stelae and obelisks, some of which are standing while others lie overthrown, are of many types and sizes and include one which is taller than the tallest

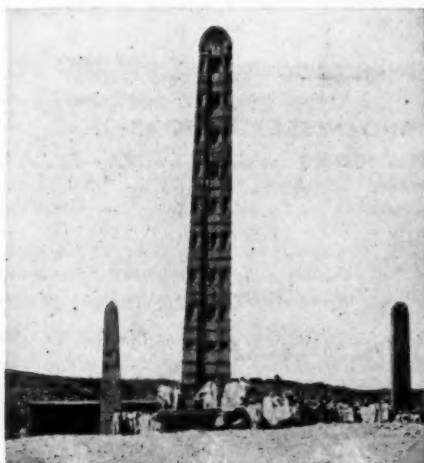


FIGURE 1. — MONOLITH AT AKSUM.

known Egyptian obelisk (Fig. 1). This belongs to a group of monuments which are carved in relief to represent towers of several stories with windows and doors and an exact imitation of the peculiar native architecture combining stone and wood. This technique, in which wooden beams are run through the stone work to give it stability, still survives in the church of the monastery of Debra Damo, which is built on an isolated rock accessible only by a rope, and which perhaps dates from the fifth century. This church contains the oldest timber rafters that are known to

exist. A peculiar ground plan, in which the middle portions of the four sides of a square recede behind the corner sections, is shown in these relief stelae and in certain ancient buildings here. It is of southern Arabian origin and occurs again in Moslem architecture.

**BULGARIA.** — *The Burial Place of the Emperor Decius.* — Professor K. SKORPIL of Varna identifies the ancient Abrytus, where the emperor Decius died in 251 A.D. with Abtat Kalessi in Bulgaria. The ancient walls and towers are still partly preserved, and the coins show that the settlement dates from the time of Trajan. After the Gothic invasion it seems to have been abandoned. (*W. kl. Phil.*, March 13, 1907.)

**CONSTANTINOPLE.** — *Inscriptions.* — In *Ath. Mitt.* XXXI, 1906, pp. 430-433, F. HILLER VON GAERTRINGEN publishes two inscriptions recently found in Galata. The first is an epitaph below a "Funeral Feast"; the second is a decree voting Diocles a golden crown and a bronze statue, to be

erected ἐν τῷ μεσοστύλῳ τοῦ βουλευτηρίου. The decree is not Byzantine, as it is not Doric Greek, but nothing shows its source. The μεσόστυλον may be a court with columns, such as is found before the Bouleuterion at Miletus.

**NECROLOGY.**—**Otto Benndorf.**—Archaeological science has met with a heavy loss in the death, January 2, 1907, of Otto Benndorf, Director of the Austrian Archaeological Institute. After completing his studies at Bonn, he travelled in Greece and Italy, and in 1868 published with R. Schöne the catalogue of the Lateran Museum. He was Professor at Zurich, Munich, Prague, and Vienna, retiring in 1898 in order to give his whole time to the new Austrian Institute. He took part in four great archaeological enterprises,—the excavations at Samothrace, the expedition to Lycia, which discovered the sculptures at Gjölbaschi, the examination of the monument at Adam-Klissi, and the excavations at Ephesus,—and had a prominent place in the publication of the results of these labors. Important also are his works on the sculptures from Selinus, on funeral masks and helmets, and on the Greek and Sicilian vases. He was also the founder of the Archaeological Seminary in the University of Vienna. (S. REINACH, *Chron. Arts*, 1907, p. 15.) See also *R. Arch.* IX, 1907, pp. 170–172 (fig.), and *Jh. Oest. Arch.* I. X, 1907, Beiblatt, cols. 1–6 (fig.).

**Frank Sherman Benson.**—The numismatist Frank Sherman Benson died on February 28, 1907. Soon after his graduation from Yale University in 1876, he devoted himself to the study of early Greek coins, and gathered a valuable collection, which was especially rich in specimens of the best Syracusan works. (*A. J. Num.* XLI, 1907, pp. 79–80.)

**Friedrich Blass.**—Friedrich Blass was born at Osnabrück in 1843, and died at Halle in March, 1907. His contributions to the study of the Greek language and literature were many and important, comprising editions, monographs, books (among them his *Attische Beredsamkeit* in three volumes), and articles. Many readings of papyri are due to his learning and acumen. (*R. Arch.* IX, 1907, pp. 333 f.) See also notices of the life and works of Professor Blass by J. P. M., *Athen.* March 16, 1907, and by T. D. SEYMOUR, *Nation*, April 4, 1907, and *Cl. Phil.* II, 1907, p. 334.

**Louis Émile Bournouf.**—On January 15, 1907, there died in Paris, at the age of eighty-five, Louis Émile Bournouf, Honorary Director of the French School at Athens. Appointed Director in 1867, he secured in 1873 the establishment of an auxiliary school at Rome, under the direction of A. Dumont. He also secured at Athens the concession of land on which was erected the present home of the French School. Under his direction excavations were made on the Acropolis, at Delos, and at Thera. He was the author of numerous works on Athenian archaeology. (*Chron. Arts*, 1907, pp. 23–24.) See also *R. Arch.* IX, 1907, pp. 172–173.

**Edoardo Brizio.**—Edoardo Brizio died at Bologna, May 5, 1907. He was born at Turin, March 3, 1846, and after completing his studies assisted at the excavations in Pompeii and Rome. In 1876 he became Professor of Archaeology at the University and Director of the Museum at Bologna. He was best known for his admirable arrangement of the Museum and his careful studies in the antiquities of the Emilia. He early became convinced and maintained to the end that the civilization of the caves and the *terramare* was Ligurian, that of the Villanova type Umbrian or Italian, and that



of the Certosa and later strata Etruscan, Gallic, or Roman. (*Boll. Arte*, I, 1907, v, p. 36.)

**Paul Guiraud.**—The death of Paul Guiraud, which took place February 26, 1906, in the fifty-eighth year of his life, removed a conscientious and accurate scholar. His chief works were: *Assemblées provinciales dans l'Empire romain*, *La propriété foncière en Grèce*, and *Études économiques sur l'antiquité*. (*S. R., R. Arch.* IX, 1907, p. 333.)

**Albert Harkness.**—Albert Harkness, Professor Emeritus of Greek at Brown University, died on May 27, 1907. He was born in 1822, and was a graduate of Brown University. In 1845 he received the degree of Ph.D. from the University of Bonn. On his return from Europe he was appointed professor at Brown University, where he remained until his death. He was one of the founders of the American Philological Association, a member of the Boston Society of the Archaeological Institute, and one of the committee which founded the American School of Classical Studies at Athens. He was the author of a Latin Grammar, and many other text-books, chiefly for the study of Latin.

**Wilhelm von Hartel.**—Wilhelm von Hartel, who died on January 14, 1907, was Professor at the University of Vienna, and twice Minister of Public Instruction in Austria. He was the author of important studies on the times of Demosthenes and on the formulae in Attic inscriptions. With Mommsen he contributed largely to the association of the European Academies. (*S. R., R. Arch.* IX, 1907, p. 173.) See also *Jh. Oest. Arch.* I. X, 1907, Beiblatt, cols. 6-8.

**Henry Pelham.**—Henry Pelham, Camden Professor of Ancient History, and President of Trinity College, Oxford, died February 12, 1907. His special work lay in the field of Roman history, but he wrote little, though as a lecturer he exercised a powerful influence, and to him more than to any other man is due the growth of the newer historical school and also of archaeological study at Oxford. The Hellenic Society and the British School at Athens owed much to his aid, and the British School at Rome was almost his own creation. He was also one of the founders of the British Academy. (F. HAVERFIELD, *Athen.* February 16, 1907.)

**Colonel Stoffel.**—Colonel Eugène Georges Henri Celeste Stoffel, who was born at Paris March 14, 1821, and died there April 5, 1907, was a distinguished officer. Napoleon III left him his material for the completion of the *Life of Julius Caesar*, and Colonel Stoffel's work, *Histoire de Jules César: Guerre civile*, in two volumes, appeared in 1887. In 1862 Colonel Stoffel was in charge of excavations at Alesia, and he was interested in the new excavations at that place. (*R. Arch.* IX, 1907, pp. 329-332; fig.)

**PERSEPOLIS.**—**The Ancient Palaces.**—A brief account of the ancient palace at Persepolis and its remains is given in *Rec. Past*, VI, 1907, pp. 131-137 (5 figs.), by T. F. NELSON, who urges the importance of a thorough excavation of the site.

**SWITZERLAND.**—**Various Discoveries.**—Near **Altstetten** there has been found a fine golden bowl, richly decorated. The animal figures recall those of the Hallstatt period, but the work seems unique.—In the amphitheatre at **Avenches** (Aventicum) excavations have brought to light a mass of fragments of the old building, all of great size.—At **Kaiseraugst** (Castrum Rauracense), near Basel, excavations have been carried on in the

late Roman fort, leading to the discovery of the western gate, fragments of architecture, and a drain. The fort was abandoned on the invasions of the Alemanni (354 and 357 A.D.), but was refortified under Julian and Valentinian I, and finally abandoned by Stilicho in 402 A.D. (*W. kl. Phil.* March 6, 1907.) Excavations at a point marked "Tempel" in an old plan of Roman Augst have led to the discovery of bronze reliefs, vases, fragments of marble slabs, etc. These works seem to belong to the early imperial period. (*Ibid.* June 19, 1907.)—In *Z. Ethn.* XXXVIII, 1906, pp. 996-998 (fig.), H. Gross reports the partial excavation of a large cemetery of the La Tène period at **Münsingen** between Bern and Thun. Already 211 graves have been opened, yielding many armlets, spiral fibulae, girdles, necklaces, etc. On the skeleton of an old woman were found 28 fibulae, 4 armlets, a chain girdle, 7 rings on the fingers, and 4 on the toes. Some of the graves have yielded weapons. Among the skulls two are of special interest, as showing traces of trepanning.

## EGYPT

**EXCAVATIONS BY THE BRITISH SCHOOL OF ARCHAEOLOGY.**—In a lecture at University College, London, May 9, 1907, Professor FLINDERS PETRIE described the excavations of the British School in Egypt and the Egyptian Research Account during 1907. At **Gizeh** objects were found of the first, second, and third dynasties, showing that the first occupation of the site goes back further than the fourth dynasty, to which it had hitherto been ascribed. At **Assiut**, a large cemetery was discovered, with hundreds of tombs from the sixth to the twelfth dynasty. Among the objects found were offerings for the dead (miniature representations of houses with tanks, as well as boats with masts, oars, and cabins), the head of a fine coffin with gold foil and one shrouded in silver foil. In a tomb of the nineteenth dynasty was found the first certain representation of a camel. Though there is evidence from the earliest times of the existence and use of this animal, no actual representation had hitherto been known. (*Nation*, June 13, 1907; *London Times*, May 10, 1907.)

**GERMAN EXCAVATIONS IN 1906.**—In *Klio*, VII, 1907, pp. 138-142, L. BORCHARDT describes the German excavations in Egypt in 1906. Most of the results have been reported, *A.J.A.* XI, p. 76. At **Eschmunên** the finds were chiefly papyri, including parts of two poems by Corinna, an unknown epic, and a gigantomachy. At **Elephantine** the papyri included a bundle containing carefully sealed original documents and copies, all dating from the time of Ptolemy I. At **Gizeh** the ground between the two cemeteries excavated in earlier years was cleared, and fifty-two mastabas opened. The most important discovery was a ramp leading to the roof of a mastaba, by means of which the body and the other contents of the grave were introduced.

**EXCAVATIONS IN 1907.**—In the *Nation*, April 4, 1907, H. F. O. gives a brief account of present methods of investigation in Egypt, and of the principal places where excavations were in progress during the past season.

**ASSUAN.**—**The Aramaic Papyri.**—In *Bibl. World*, XXIX, 1907, pp. 305-310, R. H. MÖDE gives a thorough account of the Aramaic Papyri recently discovered near Assuan, which contain the records of a Jewish

family living at this place during the reigns of Xerxes, Artaxerxes, and Darius Nothus. In *R. Bibl.* XIV, 1907, pp. 258-271 (fig.), M. J. LAGRANGE describes and discusses these papyri, as published by A. H. SAYCE and A. E. COWLEY. In *Z. Assyr.* XX, 1907, pp. 130-150, T. NÖLDEKE subjects the published papyri to an elaborate philological and historical investigation.

**BUBASTIS. — Egyptian Plate.** — In the *Journal des Débats*, January 5, 1907, G. MASPERO reports the discovery at Bubastis of a number of vessels of gold and silver, richly chiselled and decorated, bracelets of gold and lapis lazuli with the name of Rameses II, and two gold necklaces set with precious stones. With these objects was found a mass of cheap jewellery of the late Roman or early Arab period. A goldsmith of that time seems to have had in his shop this ancient treasure. (*Chron. Arts*, 1907, pp. 26-27, 30.)

**CAIRO. — Greek Bronzes.** — In *Ath. Mitt.* XXXII, 1907, pp. 71-79 (2 pls.; 2 figs.), F. W. VON BISSING publishes some small bronzes from Cairo in his collection. One is a silvered bronze statuette of Aphrodite, wearing the cestus, and arranging her hair with her right hand. It is apparently of the second or first century B.C. The others are eight small grotesque figures, said to have been found at Naucratis, and perhaps originally part of the decoration of candelabra. They are of about the second century A.D.

**DEIR EL-BAHARI. — Recent Excavations.** — In the *London Times*, April 9, 1907, E. NAVILLE reports on the work of the Egypt Exploration Fund at Deir el-Bahari during the past season. The temple of Mentuhtep, of the eleventh dynasty, was further excavated. Back of a pyramid base rising in a columned hall, an open court with a colonnade was found, and then a hypostyle hall, not yet completely excavated. In the open court, discovered last year, a sloping subterranean passage, 150 m. long, was cleared. It ends in a room, built of large granite blocks, in which is a large alabaster shrine, devoid of inscription or ornament except a cornice and moulding. The shrine was empty, but seems to have been regarded as the abode of the *Ka* of the king, represented by a statue now lost. There are evidences of offerings before it, and a stele at the entrance of the passage refers to the daily provision of food and drink for the cave of Mentuhtep.

**LISHT. — Excavations of the Metropolitan Museum.** — In *B. Metr. Mus.* II, 1907, pp. 61-63 (5 figs.), 113-117 (7 figs.), A. M. LYTHGOE reports on the excavations undertaken by him for the Metropolitan Museum of New York at Lisht, where are the pyramids of Amenemhat I and User-tesen I of the twelfth dynasty. The work has been concentrated on the east front of the former pyramid. After the removal of a layer of remains of the Roman period, the remains of the pyramid temple have been partially uncovered, and also the mastaba of Antef-aker, an important official of the period. Among single discoveries the most important is the "false door" or offering-stele of the temple, which is the only royal stele yet found. The temple altar has also been recovered, and many architectural remains and inscriptions. The temple was evidently reconstructed at a later time, and part of the earlier material was used in the new foundations. The report on the excavation of a contemporary necropolis is to appear later.

**THEBES. — The Tomb of Queen Thyi.** — In *S. Bibl. Arch.* XXIX, 1907, pp. 85-86, E. R. AYRTON gives an account of the discovery by Mr. Davis and himself of the tomb of Queen Thyi, the wife of Amenhotep III.

It is situated in the valley of the tombs of the kings at Thebes in the same hill as the tomb of Rameses IX. A flight of steps leads to a corridor which opens into a large room with a small side chamber. This room was originally covered with white stucco and left unpainted. Fragments of a large wooden coffin lay on the floor, while on one side was the royal mummy in a case of exquisite workmanship, inlaid with precious stones set in gold. The whole of the woodwork is so fragile that it was impossible to move it, but the contents of the tomb were photographed before any attempt was made to handle them. The doors of the room were covered with gold leaf and decorated like the coffin with scenes of Aten worship. Accounts in the *Nation*, February 14, 1907, and *W. kl. Phil.* March 20, 1907, add that buried with the queen were solid gold plates and jewellery. On her head was the royal gold crown, representing a vulture with a signet ring in each talon. Of special beauty and interest are several portrait busts of the queen in alabaster set with obsidian and lapis lazuli. The mummy had been damaged by water, and fell to pieces when uncovered. The name of her son, the heretic king, Khuenaten, had been everywhere erased from the inscriptions, but otherwise the tomb was not damaged.

**WADY HALFA.**—**A Temple of the Eighteenth Dynasty.**—In *S. Bibl. Arch.* XXIX, 1907, pp. 39-46 (5 pls.), P. SCOTT-MONCRIEFF describes the excavation for the Soudan government of a temple on the west bank of the Nile opposite the village of Wady Halfa. It was built by Thotmes II and continued by Thotmes III. Rameses III and Rameses IX also made additions to it. The position of the stones throws some light upon the disputed question of the relations of the reigns of Thotmes II and Thotmes III. An inscription of Thotmes III is given in transcription and translation.

## BABYLONIA AND ASSYRIA

**ASSYRIOLOGY IN THE YEAR 1904.**—In *J. Asiat.* VIII, 1906, pp. 439-490; IX, 1907, pp. 1-48, C. FOSSEY gives an elaborate survey of the work done in the field of Assyriology during the year 1904, grouping the material under the heads of "exploration and excavation," "Sumerian and Assyrian languages," "literature," "geography," "history," "religion and mythology," "public and private law," "mathematics," "metrology," "archaeology," and "Babylonian influence upon other countries."

**LATEST RESEARCHES IN BABYLONIAN-ASSYRIAN RELIGION.**—In *Arch. Rel.* X, 1907, pp. 104-128, C. BEZOLD records the discoveries bearing on religion that have been made in Babylonia and Assyria in the course of the last three years and the books and treatises on the Babylonian religion which have been published within the same period.

**THE GERMAN EXCAVATIONS.**—The excavations at **Babylon** have been chiefly along the two brick walls between the south and north castles of Nebuchadnezzar. A Persian building on one of the hills has yielded many fragments of enamel. Below the brick walls has been found the continuation of quay walls of Nabopolassar and of Sargon. At **Assur** a plan of the northwestern part of the excavations has been prepared. The fortifications have been found well preserved. Private houses containing many tablets have been found, built against the walls, leaving only the gates free. The Gugurri gate has been cleared, and shown by inscriptions

to be the work of Salmanassar II, but altered by the Parthians. The new inscriptions have made it possible to complete in great measure the gap in the list of rulers. (*Berl. Phil. W.* 1907, cols. 319-320, from *Mit. Or. Ges.* No. 32.)

### SYRIA AND PALESTINE

**ANCIENT PALESTINE.**—In *Pal. Ex. Fund*, XXXIX, 1907, pp. 56-63, 152-157, S. A. COOK gathers up the results of the latest archaeological research for the first period of Palestinian history.

**ALEPPO.**—**A Hittite Cuneiform Tablet.**—In *S. Bibl. Arch.* XXIX, 1907, pp. 90-100, A. H. SAYCE describes a cuneiform tablet recently brought from Aleppo. It was written by a Hittite who was acquainted with Assyrian, but a number of words are Hittite and have the same forms as the Yuzzat tablet recently published by Pinches and Sayce. Mixed with Hittite words are many Assyrian words that are provided with Hittite grammatical inflections. Several new deities are mentioned.

**GEZER.**—**Resumption of Excavations.**—In *Pal. Ex. Fund*, XXXIX, 1907, p. 81, announcement is made that a new firman has been granted for the continuation of excavations at Gezer and that work will be begun again at once under the directorship of R. A. S. MACALLISTER.

**JERUSALEM.**—**A New Holy Place.**—In *R. Bibl.* XIV, 1907, pp. 113-123 (4 figs.), M. R. SAVIGNAC discusses a cavern recently shown by the Greek Church in Jerusalem as the "prison of Christ." From a comparison with the description and plans of Clermont-Ganneau in 1873-1874, he shows that it has been extensively modified. Cuttings have been made in the rock and iron rings have been inserted, giving it the semblance of a prison. In reality, he thinks, it is nothing more than an ancient tomb, and every feature that suggests its use as a prison has been recently added.

**A Greek Inscription found near the Church of St. Stephen.**—In *Pal. Ex. Fund*, XXXIX, 1907, pp. 137-139, C. K. SPYRIDONIDIS describes a Greek inscription which seems to indicate the site of the original church of St. Stephen on the supposed place of the saint's martyrdom outside of the Damascus gate in Jerusalem. This inscription is also described by H. VINCENT, *R. Bibl.* XIV, 1907, pp. 276-277.

**PALMYRA.**—**Tesserae.**—In *J.A.O.S.* XXVII, 1907, pp. 397-399 (pl.), H. H. SPOER publishes eight small Palmyrene tesserae bearing each a single name and containing various figures and ornamental devices.

**SCYTHOPOLIS.**—**Present State of the Ruins.**—In *Pal. Ex. Fund*, XXXIX, pp. 100-101, R. A. S. MACALLISTER describes the advantages that Beisan or Scythopolis offers as a place for excavation. At present the tombs are being plundered by the natives and the ruins are rapidly being destroyed.

### ASIA MINOR

**ANATOLIA.**—**Report of a Journey in the Summer of 1906.**—In *Memnon*, I, 1907, pp. 19-40 (32 figs.), E. BRANDENBURG records the results of an archaeological investigation of Anatolia. A large number of prehistoric grottoes were discovered, and many of these contained evidences of having been used for religious purposes. The Hittite remains on Mt. Sipylus known as Niobe, the grave of Tantalus, Sesostriis, etc., were revisited and new photographs were taken. An investigation of the remains

leads to the conclusion that Sipylus was a main point of contact between the Hittite and the Mycenaean civilizations.

**APHRODISIAS.**—*Inscriptions.*—In *R. Ét. Gr.* XIX, 1906, pp. 205-298, T. REINACH continues his publication of the inscriptions from Aphrodisias (see *A.J.A.* XI, p. 82). Nos. 82-121 continue the dedications to individuals. No. 84 is metrical. Most of these inscriptions are very fragmentary. III. Monumental Inscriptions (122-137). These record the dedication of columns, or parts of buildings by various donors, many of whom are known from other inscriptions. It is argued that Aphrodisias was not known as Tauropolis, but as Stauropolis in Christian times. IV. Gifts for Religious Purposes (138-142). These deal with large donations by Attalus Adrastus to Aphrodite for a festival hall, the investment of the funds, gifts by others, and the will of Attalus. V. Agonistic Inscriptions (143-148). VI. Sepulchral Inscriptions (149-189). These are chiefly from sarcophagi, and frequently contain long documents, reserving the rights of burial with heavy fines for violators. One sarcophagus bears the name of M. Aur. Glycon, a sculptor. VII. Uncertain Fragments (190-202). VIII. Christian Inscriptions (203-221). These are chiefly sepulchral. No. 203 is a long epitaph, with detailed dates in the reign of Justinian.

**BOGHAZ-KÖI.**—*Excavations in the Summer of 1906.*—In *Or. Lit.* IX, cols. 621-634, H. WINCKLER describes the excavations made by him at Boghaz-köi, the site of the ancient Hittite capital in Asia Minor. Two trial trenches from the foot and the summit of the mound resulted in the discovery of fragments of 2500 tablets, written partly in Babylonian and partly in cuneiform, in the same language as that found in the so-called Arzawa letters of the Tell el-Amarna collection. In a number of these tablets Arzawa is mentioned as a tributary province, which shows that the theory is inadmissible that Arzawa was the name of the Hittite capital. On the other hand, these tablets show that the ancient name of Boghaz-köi was Hatti, so that it must have been the capital of the Hittite empire. The language of the non-Babylonian tablets, accordingly, which is the same as the language of Arzawa, must be Hittite. How this language is related to the language of the pictorial Hittite hieroglyphs still remains uncertain. The two may be simply different ways of writing the same tongue, or they may be different languages. An inscription in the pictorial hieroglyphs was discovered here on a wall of rock. Many of these tablets belong to the time of the Tell el-Amarna letters and the period immediately succeeding. Some of them are from the time of Rameses II and his contemporary Hattusil, who is the same as Hattusir of the Egyptian inscriptions. All of the names of Hittite kings mentioned by the Egyptians are found here. There is also a cuneiform translation of the treaty between the Hittite and Egyptian kings that is inscribed upon the temple wall at Karnak. The finds are of extraordinary interest, and show that archaeology has still a great deal to learn from Asia Minor.

**CHIRISHLI TEPE.**—*A Primitive Shrine.*—In *Rec. Past*, VI, 1907, pp. 99-102 (3 figs.), G. E. WHITE describes a primitive shrine on the hill, Chirishli Tepe, about 25 miles from Samsoun. The hill is surrounded by three walls, and on the summit are traces of buildings. Near the surface are many terra-cottas, chiefly heads of oxen. Similar figures but in smaller numbers have been found on the neighboring hill of Arab 'Oghlou.



**CYZICUS.**—**New Inscriptions.**—In *J.H.S.* XXVII, 1907, pp. 61–67, F. W. HASLUCK publishes fourteen inscriptions found in the region of Cyzicus in 1906. Dedications to Zeus Brontaeus and to Dionysus occur. An honorary dedication to Pompey the Great, belonging to the time of the passing of the Manilian law, 66 B.C., seems to imply his personal presence at Miletopolis. The inscribed and sculptured epistyle from a shrine of the Tyche of the Miletopolitans has now been recovered in fragments. Other Roman architectural remains exist at the site from which this is supposed to have come, and have evidently been drawn upon for building a mosque in the district. A curious collection of aphorisms, twenty-five in number, beginning φίλος βοῖθαι, seems epigraphically to date from about 300 B.C. In *Bert. Phil.* W. 1907, cols. 765–768, O. HENSE discusses this inscription, which has been identified by Bücheler with Sosiades' collection of the sayings of the Seven Wise Men (Stobaeus III, 1, 173, p. 125, 3 Hense).

**PERGAMON.**—**Progress of the German Excavations.**—At the December (1906) meeting of the Berlin Arch. Soc., A. CONZE reported on the work of the year at Pergamon. The discoveries included the architrave inscription of a temple of Hera Basileia dedicated by Attalus II, some wall paintings similar to those of the first style at Pompeii and others resembling those from Prima Porta, and the grave of a warrior outside of the town in which was a superb golden oak-leaf crown with a figure of Nike. The bridge over the Selinus, leading to the Roman buildings, is found to have been originally a Greek structure dating from the kingly period. The city water supply has been traced back to the sources of the Caicus. The ancient highroad from Pergamon to the valley of the Hermus is found to lie on the route still followed by camels, at least in the summer. (*Arch. Anz.* 1906, cols. 326–328.)

**SAMOS.**—**Hybla.**—In *Ath. Mitt.* XXXI, 1906, pp. 415–420, 568 (fig.), R. JACOBSTHAL publishes a sepulchral inscription from Samos, Ἥγλασιος | Ὑβλησιό(ν). The name Hyblesios is not rare on Samos. It seems to show that Hybla, the seat of an oracle of Apollo (Athen. XV, 672 a), was on the island of Samos.

## GREECE

**THE WORK OF THE GREEK ARCHAEOLOGICAL SOCIETY.**—The *Πρακτικά* for 1905 (Athens, 1906) contain reports of the work of the Greek Archaeological Society for that year. P. KAVVADIAS furnishes



FIGURE 2.—THE ABATON AT EPIDAUROS.

a general report (pp. 13–27) of the work, from which it appears that the reconstruction of the temple at Bassae has been nearly completed; a museum, chiefly for inscriptions, has been opened at Thebes; at Epidauros the new



museum is expected to be chiefly architectural and epigraphic; small excavations have been conducted by B. Leonardos at the Amphiareum at **Oropus**; at **Volos**, K. Kourouniotes has excavated a beehive tomb containing about twenty bodies, as well as Mycenaean pottery and gold ornaments. The same writer gives (pp. 44-89; 6 pls.; 22 figs.) a detailed report of his discoveries at Epidaurus, already reported in *A.J.A.* XI, p. 92. The sacred spring and the early building identified with the great altar are fully described, but the most space is given to the description and reconstruction (Fig. 2) of the later Abaton, a stoa 4.30 m. to the north of the temple, 70.92 m. long and 9.42 m. broad. At the eastern end was a sacred well. The stoa, on the level of the temple, seems to have been built in the fourth century B.C., and later, probably in Roman times, the two-storied extension was constructed.

**ATHENS.** — **A Hoplitodromos on a Lead Token.** — In *J. Int. Arch. Num.* IX, 1906, pp. 55-60 (2 figs.), ANNA E. APOSTOLAKI publishes a lead token (*σύνβολον*) recently found in Athens, on which is represented a hoplitodromos running to the right. Another token in the Numismatic Museum at Athens shows a young warrior running, but it is not clear that he is a racer. Both works are of the late fifth or early fourth century B.C.

**Inscriptions from the Acropolis.** — In *Ἐφ. Ἀρχ.* 1906, pp. 189-196, (fig.), K. ROMAIOS publishes four inscriptions from a pile of rubbish on the north side of the Acropolis: a signature of the well-known sculptor of the second century B.C., [*Εὐχαρὸς Εὐβουλί*] *δου Κρωπίδης*; an agonistic inscription of about 30 B.C.; an inscription on the base of a statue of a priestess of Demeter and Kore, of the third century B.C.; and a *καλός*-name on a roof tile, [*Κ*] *ἀμύοντος* (or [*Σ*] *ἀμύοντος*) *καλός*.

**The Wall of Themistocles.** — In *Ath. Mitt.* XXXII, 1907, pp. 123-160 (4 pls.; 16 figs.), F. NOACK begins the account of his excavations near the Dipylon (see *A.J.A.* XI, p. 87). The wall by the inscribed boundary stone was found to be later than the Themistoclean wall, which was only found near the old course of the Eridanus (see Fig. 3). Its foundations were on a lower level than had previously been cleared, and traces of three later walls were above it. The building of this wall had led to the construction of restraining walls for the Eridanus, and of a gate (I). Later the level of the road was raised and a new gate (II) built. To this period belongs the polygonal wall (S'S.) previously ascribed to Themistocles. The Dipylon belongs to the third period. All attempts to trace the course of the Themistoclean wall beyond the bank of the Eridanus have proved unsuccessful. The article describes in great detail the complex of walls and the evidence as to their order and purpose.

**CRETE.** — **Excavations in 1906.** — In *Ausonia*, I, 1906, pp. 109-120 (10 figs.), L. PERNIER describes the excavations in Crete in 1906. At **Palaikastro**, R. M. Dawkins discovered a natural cave containing many fragments of vases and three *larnakes*. The vases seem to belong to a period of transition between Late Minoan II and III. At **Vasiliki**, R. B. Seager (see *A.J.A.* X, p. 344) has excavated a series of small houses of the Early Minoan or Cycladic period, with many specimens of the distinctive local pottery, and two rock-hewn Mycenaean tombs with *larnax* burials and many Mycenaean vases. On the deserted island of **Paeiras** in the gulf of Mirabello the same excavator has discovered a Mycenaean village, and

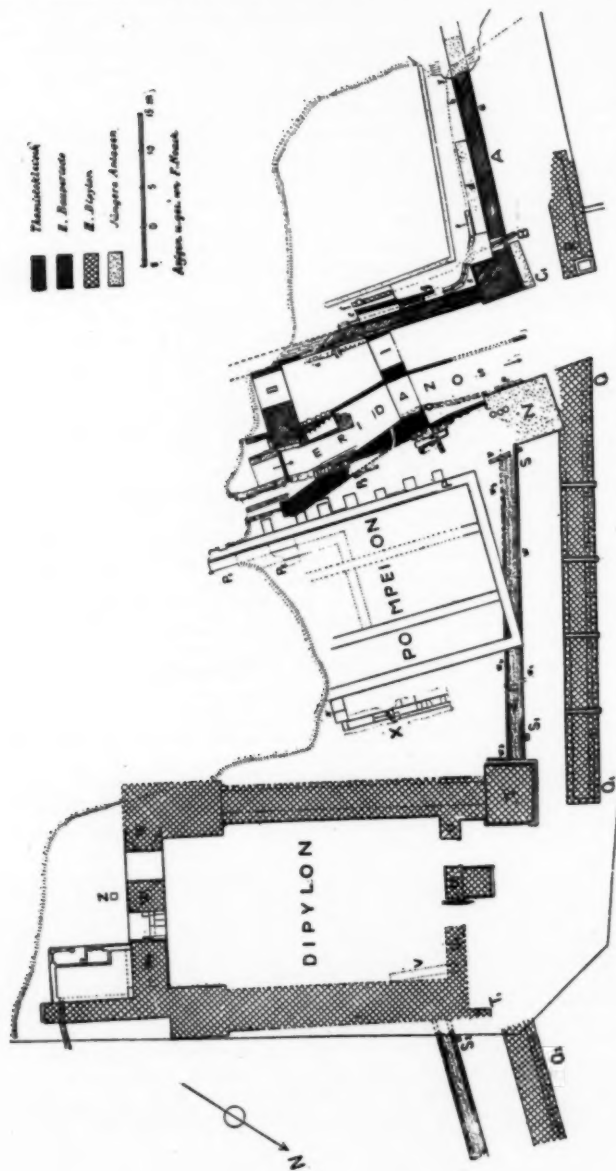


FIGURE 3. — THE DIPYLON AND THE WALL OF THEMISTOCLES.

many fine examples of the best style of Mycenaean pottery. S. Xanthoudides has worked near **Koumassa**, where he has completed the excavation of four tholos-tombs of the Early Minoan period. Before the door is always a square vestibule, and near is an open place in which were found charred human bones and charcoal. The dead seem to have been partially burned before burial. There were also some carefully paved circular areas, which are believed to be for funeral ceremonies. Near by has been found a settlement of the same period, near the centre of which is a carefully built shrine of several rooms. In it were found a table for libations and four aniconic clay idols. At another point in this region two more *tholoi* have been cleared which were in use even in the Mycenaean period. Not far from Kandila Mr. Xanthoudides found another *tholos* of the same period, containing a layer of partially burned human bones, about half a metre thick. Part of the pottery showed the beginnings of polychrome decoration. The article also describes in detail the Italian work at Phaestus and Prinia, already reported briefly in *A.J.A.* XI, p. 90.

**The Prehistoric House at Sitia.**—In *Ἑφ. Ἀρχ.* 1906, pp. 117-156 (5 pls.; 8 figs.), S. A. XANTHOUIDES describes in detail the house (Fig. 4) excavated by him near Sitia, Crete (*A.J.A.* XI, p. 90). It occupies like a small fortress the carefully levelled summit of a hill. It is probable that an upper story was accessible by ladders, and that the closed room (13) was entered from above. The objects found in it indicate a date at the end of the Early or the beginning of the Middle Minoan period.

**A Bronze Mitra.**—In *Ath. Mitt.* XXXI, 1906, pp. 373-391 (pl.; fig.), F. POULSEN publishes a bronze *mitra* now in the Museum of Candia. Two men in the centre hold a crown over a *tropaion*, consisting

of a palm tree upon which is a cuirass. Behind them are two other men. Six unpublished *mitrae* found at Axos by the Italians are closely related to this work. All are Cretan products of the seventh century B.C., showing in technique Phoenician influence, but in style purely national. Crete, like Byzantium in the Middle Ages, handed down the traditions of an earlier art, while the new Hellenic art developed in Ionia.

**DELOS.**—**Excavations in 1904.**—In *B.C.H.* XXX, 1906, pp. 483-672, is a detailed account of the results of the excavations at Delos, conducted by the French School at Athens at the expense of the Duc de Loubat (see *A.J.A.* IX, p. 353). The excavations in the quarter by the theatre are described (pp. 485-606; 3 pls.; 52 figs.) by J. CHAMOUARD. The most important discovery was a large house (House of Dionysus) near the middle of the street running from the sanctuary toward the theatre. This house is described in detail. The walls are of granite and schist, the door frames of marble. There are no windows on the outside. In one room was a well-preserved stone stairway, and, judging from the fragments found

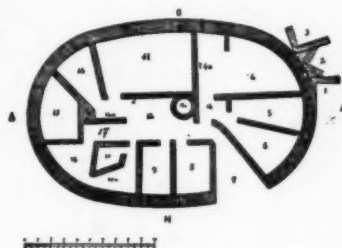


FIGURE 4.—HOUSE AT SITIA.

in the débris, the upper story had mosaic floors and other decorations. On the lower floor the stuccoed walls imitated incrustation. In the impluvium is a very fine mosaic representing Dionysus riding on a tiger. On the walls are graffiti, chiefly drawings of ships. Among the objects found were marble statuettes of Poseidon and Cybele, a relief representing an omphalos surrounded by a serpent, and some remains of furniture. The street of the theatre (Fig. 5) was paved with irregular blocks of schist, beneath which was a sewer. In general only the rooms bordering on the street were



FIGURE 5.—STREET OF THE THEATRE AT DELOS.

cleared, and it has been found that many of these were shops, in some cases with a room behind. Numerous wells were also found. The buildings bordering the street are described in great detail, and there is an inventory of the objects found. W. DEONNA adds a note (pp. 607-609) on a small apotropaic relief, which was found in a shop. A group in marble representing Aphrodite assisted by Eros defending herself against Pan, found in the building of the Poseidoniastae of Berytus, is discussed (pp. 610-631; 4 pls.; 3 figs.) by M. BULARD. It was dedicated by a certain Dionysius of Berytus to the *θεοὶ πάριος*. It is probably a work of the second half of the second century B.C., not based on any literary tradition. Such a group seems to be the origin of the numerous statuettes of Aphrodite holding a sandal in her raised right hand. The excavations in the mercantile quarter are reported (pp. 632-664; pl.; 8 figs.) by A. JARDÉ, who describes the streets, quays, and some of the warehouses in detail. Finally part of the inscriptions are published (pp. 665-672) by L. BIZARD. Eleven honorary decrees are given, two of which are votes of the league of the islands, the others of the senate and people of Delos.

**Progress of the French Excavations.**—At Delos during 1906 the

French excavated the large north portico of the sanctuary, which seems to have been erected by Antigonus Gonatas. Near by were found a Mycenaean tomb and a mass of pottery containing all known archaic varieties. Two new blocks of houses were cleared in the quarter by the theatre. An inscription fixes the building of this quarter in the middle of the second century B.C. Many interesting statues, including the Muse Polyhymnia, were found in these houses. South of the sanctuary was discovered a circular monument dedicated to the hero archagetes of an Athenian family. On a rocky terrace in this neighborhood stood five colossal lions of Naxian marble, valuable examples of archaic island sculpture of the seventh or sixth century. Among the inscriptions is one giving a list of the priests under the second period of Athenian rule. Many deposits of coins have been found. (*C. R. Acad. Insc.* 1906, p. 546; summary of a report by M. HOLLEAUX.) At a meeting at the French School in Athens, Mr. Leroux described the marble lions and showed that one of the four lions at the Arsenal of Venice came from Delos. (*Chron. Arts*, 1907, p. 74.)

**Two Hellenistic Potters.**—The excavations at Delos have yielded a number of lamps from the potteries of Asclepiades and Ariston. Both names also appear on Greek vases decorated with reliefs. A comparison of the lamps and vases show that they come from the same potteries, and that Ariston is the younger potter. He seems to have had his factory at Delos. (W. DEONNA, *R. Ét. Gr.* XX, 1907, pp. 1-9.)

**EPIRUS.—An Inscription from Photice.**—In *B.C.H.* XXXI, 1907, pp. 38-45, H. GRÉGOIRE publishes the first Greek inscription from Limboni, the ancient Photice. It is of the late third or early fourth century A.D., and records the *cursus honorum* of Aelius Aelianus, who is honored by the *συνέδριον Φωτικῆς πόλεως*.

**LEUCAS.—The Excavations of 1906.**—In a third "Letter," dated in March, 1907 (19 pp.), W. DÖRFFELD reports in some detail the excavations at Leucas in 1906 (see *A.J.A.* XI, p. 93). The settlement in the plain of Nidri is 2 km. long. Its pottery closely resembles the dark Villanova and the Hallstatt ware. The same pottery appears below the Heraeum at Olympia. The search for the royal palace was unsuccessful, unless a large wall found at the end of the season proves to belong to this building. The caves in the neighborhood also yielded monochrome and a few Mycenaean potsherds. In the cave Choïrospilia, identified with the home of Eumaeus, a large quantity of prehistoric objects was found, for the most part earlier than those from Nidri. Near the cloister of St. John Rodakis the foundations of a large Doric temple were discovered. Excavations were also carried on in grottoes on the bay of Sybota, the Homeric harbor of Phorkys. The letter also describes discoveries of ancient remains at various points in the neighborhood, and discusses briefly some of the recent literature on the Ithaca-Leucas question.

**LOCRI.—Manumission Inscriptions.**—In *Ath. Mitt.* XXXII, 1907, pp. 1-70 (2 pls.; 2 figs.), E. NACHMANSON publishes with a full discussion the Greek manumission inscriptions from the sanctuary of Asclepius *ἐν Κροννοῖς* not far from Naupactus. Nine inscriptions are published *I.G.* IX, i, 379-387. These and sixteen others, all on a column and anta, are published from Nachmanson's copies, and nine others are added from a Russian article by Nikitsky. The texts throw light on the Aetolian calendar,

and on the relation of Naupactus to the Aetolian League. The dates seem to lie between 170 and 143 B.C.

**LOCRIIS AND PHOCIS.**—Recent Excavations.—In *Ath. Mitt.* XXXI, 1906, pp. 392-404, G. SOTIRIADIS describes briefly his recent excavations in the western part of Ozolian Locris, and in Phocis. In Locris he excavated near a fortified summit not far from Soule, which he identifies with Oeneum. Shaft and chamber graves of classical times were found. The former always contained a small silver coin. In the neighborhood a Mycenaean grave has been found by the natives. The results here are of importance for the interpretation of Thuc. III, 96 ff. In Phocis two more prehistoric settlements near **Elatea** (see *A.J.A.* X, p. 103) were excavated. A considerable quantity of primitive pottery of various types was found, but the problems connected with these pre-Mycenaean settlements are still unsolved. A pre-Mycenaean grave, containing fragments of early Kamares ware, was excavated near **Drachmani**.

**PELOPONNESUS.**—German Excavations in 1907.—In *Ath. Mitt.* XXXII, 1907, pp. i-xvi (map), W. DÖRPFELD gives a summary account of excavations undertaken in the spring of 1907 by the German Archaeological Institute at Athens. At **Tiryns** remains of an earlier palace were found, including a well-preserved gate beneath the later propylaea. Two periods of construction were found in the fortifications. Below the palace were found walls and early graves. Similar results were obtained by shafts on the middle terrace. On the lower terrace a gate was cleared and much Mycenaean pottery found. Outside the upper terrace a large deposit of post-Mycenaean terra-cottas was found, and between the hill and the railway station the necropolis was discovered. At **Olympia** further excavations in the Pelopium and the Heraeum showed the same strata already recognized (see *A.J.A.* XI, p. 93). In the Heraeum the discoveries indicated that the temple was built over an earlier altar. Most important was the discovery near **Zacharo** in Triphylia of the remains of three large beehive tombs and near by an ancient fortress. The pottery was partly the monochrome Leucadian ware, but Mycenaean vases and many small objects of amber, gold, bronze, and ivory were found in the only tomb excavated. Dörpfeld argues that the place is probably the site of the Homeric Pylus, and that the finds confirm the theory that the monochrome ware is the native Achaeon pottery. All these excavations are to be continued.

**SPARTA.**—Excavations of the British School.—The site of the temple of Athena Chalkioikos at Sparta has been discovered by the British School. The identification is proved by three roof tiles stamped  $\Lambda\theta\eta\nu\alpha\varsigma$  [ $\Lambda\alpha\lambda\kappa\iota\omicron\iota\kappa\omicron\upsilon$ ], and confirmed by the discovery of bronze nails and fragments of bronze plates. Ten bronze statuettes have been found, of which the finest is a fifth century representation of a trumpeter, 13 cm. high. There are also eight bronze bells with votive inscriptions to Athena, and two archaic inscriptions, one containing fifty-two lines referring to athletic victories. Excavations were continued on the site of the Agora and of the temple of Artemis Orthia. About half the circuit of the town wall has also been traced. North of Sparta a Heroum has been unearthed, containing about ten thousand small vases, but little else of importance. (F. H. MARSHALL, *Cl. R.* XXI, 1907, p. 126; *London Times*, April 10 and 29, 1907.)

**SYRUS.**—Pre-Mycenaean Tombs.—At Syrus, K. Stephanos has



excavated about fifty tombs, which, from the quantity of bronze, he attributes to the Amorgan period of the pre-Mycenaean civilization. The bodies were lying on one side with the knees drawn up. (*Ausonia*, I, 1906, p. 109.)

**TENOS.** — **Excavation of the Temple of Poseidon.** — The temple of Poseidon at Tenos and the surrounding precinct have been excavated by the Belgian, P. Graindor. He has found a stoa, an exedra, remains of sculpture, and many inscriptions, one of which contains the names of several early artists. A large block contains a sundial and also the direction of the wind, the course of the sun, and the seasons. An inscription states that it was modelled after the work of Andronicus Cyrrhestes, who it now appears was a native of Macedonia, and an interpreter of the works of Aratus. (*Nation*, February 14, 1907, from *Musée Belge*.)

**VATHY.** — **An Inscription.** — Near Vathy (northeast of Tanagra) has been found the inscription Εὐκλίδας· οὗτον ἔθαψαν τὸ συνουσίῃ τὸ Ἀριστ[ι]αστῇ καὶ Ἀφροδισιαστ[ῇ] καὶ τὸ φαραρίτῃ. The dialect is the usual Boeotian of the third and second centuries B.C. Interesting is the evidence for Ariste as a goddess. She was previously known at Athens and Metapontum. (E. HERKENRATH, *Ath. Mitt.* XXXI, 1906, pp. 434-436.)

**VOLO.** — **Excavation of a Beehive Tomb.** — In Ἐφ. Ἀρχ. 1906, pp. 211-240 (4 pls.; 15 figs.), K. KOUROUNIOTES describes a beehive tomb in Volo which he excavated in 1905. It is of the same period and type as the tomb at Menidi. It was built in a hole excavated in level ground, its upper half, which projected, having been covered with a mound of earth. The twenty skeletons found on its floor had no separate burial compartments. The offerings included many pieces of jewellery and ornaments of gold, a few bits of ivory, bronze, and silver, a piece of iron 0.02 m. square, vase fragments, and a few whole specimens of Mycenaean and pre-Mycenaean ware. Most interesting of all was a low relief in gold (Fig. 6) representing a house front of two stories with a large central door and acroteria, the first representation of a Mycenaean house found outside of Crete.

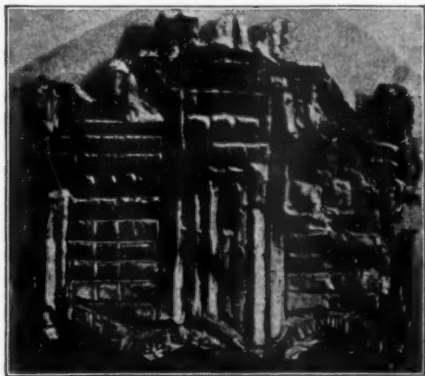


FIGURE 6. — GOLD RELIEF FROM VOLO.

## ITALY

**A NEW ARCHAEOLOGICAL SOCIETY.** — A new archaeological society, the *Società Italiana di Archeologia e di Storia dell' Arte*, was formed on January 29, 1906, with its headquarters in Rome. The president is Professor D. Comparetti, and the secretary, Professor L. Mariani. The



society has published the first volume of its periodical, entitled *Ausonia*, containing twelve articles, reports on recent discoveries, summaries of periodicals, reviews, and notes. Summaries of the articles and reports will appear elsewhere in the JOURNAL. (*Ausonia, Rivista della Società Italiana di Archeologia e Storia dell' Arte*, I, 1906. Rome, 1907, E. Loescher & Co. Pp. xiii, 203; 4 pls.; figs. 4to.)

**ANTIUM.**—**Purchase of a Statue.**—The Italian Government has bought for 450,000 L. the statue of a maiden, found at Antium in 1878, and kept by the Aldobrandini family in their villa at Porto d' Anzio. It has been discussed by Altmann (see *A.J.A.* VIII, p. 304) and others. (*Chron. Arts*, 1907, p. 174.) See also Brunn-Bruckmann, *Denkmäler*, II, 583, 584; Reinach,  *Répertoire*, III, 193, 6.

**AQUILA.**—**A Sacred Treasure.**—Near Aquila about two hundred coins were found in April, 1906. Most of them were scattered. A few are published by G. PANSA, *B. Com. Roma*, XXXVI, 1906, pp. 224-234 (pl., fig.). Among them are didrachms of Naples of the period preceding the First Punic War. Of unique interest among the Roman *asses sextantarii* is one with the inscription, DIOVIS STIPE, showing that the treasure consisted of offerings to Jupiter. Pansa holds that the legend was impressed by the priests upon the coins to render them useless for circulation, and in this view he is supported by Serafini.

**CAPENA.**—**Excavations of Tombs.**—In *Mon. Ant.* XVI, cols. 277-490 (3 pls.; 81 figs.), R. PARIBENI describes excavations conducted in 1904 and 1906 in the territory of the ancient Capena, near the hill of Civitucola, identified by some with Capena, by others with Lucus Feroniae. He describes in great detail the necropolis of the Contrada di S. Martino (tombs 1-70), then that of Monte Cornazzano (71-103), and then earlier excavations at Civitucola. Another chapter examines all this material chronologically. Nothing found has determined the ancient name. The early tombs at Civitucola are of the Villanova type, without trace of Greek influence. A later group, chiefly of the seventh century, contains Greek vases, and native vases and bronzes showing Greek and Phoenician influence. A third necropolis was in use from the fifth to the second centuries, though there is little from the early part of this period. In general the finds show closer connections with the Sabines and Umbrians than with the Faliscans or Etruscans. The excavations at Monte Cornazzano are briefly reported *Not. Scav.* 1906, pp. 178-179.

**CASTEL PORZIANO.**—**A Replica of the Discobolus and Other Antiquities.**—In *Mon. Ant.* XVI, cols. 241-274 (3 pls.; 10 figs.), R. LANCIANI describes in some detail the results of excavations on the royal estate at Castel Porziano and in the neighborhood. At Castel Porziano on the coast near the ancient Via Severiana was found a villa built about 142 A.D. on the site of a villa of the Augustan age. It was not large, but admirably planned, and throws much light on the Roman summer dwellings. In the adjoining garden were found the fragments of a fine replica of Myron's Discobolus. The article gives an account of the discovery of the other replicas of this statue, and of earlier excavations in this region. At Capocotta on the Via Lavinata, recent excavations have shown the presence of a settlement, and yielded some inscriptions, of which the most important is a fragmentary record of the action of the local community of Jews, who bestowed

upon a Gerusiarch a small plot of ground for a family tomb. In *Not. Scav.* 1906, pp. 403-415 (pl.; 3 figs.), G. E. Rizzo describes briefly the Discobolus, and E. GHILLANZONI the brick stamps and other inscriptions. His restoration of the Jewish inscription differs in details from Lanciani's. The objects found have been presented by the king to the National Museum in Rome, where the Discobolus has been restored (Fig. 7). The statue is fully described in *Boll. Arte*, I, 1907, i, pp. 3-14 (3 pls.; 7 figs.), by G. E. Rizzo, who thinks that in fidelity to the original and in execution this seems to be the best copy of Myron's work.

**CERVETRI. — Examination of the Regolini-Galassi Tomb. —**

In *Not. Scav.* 1906, pp. 331-333, G. PINZA reports the results of a new excavation in the Regolini-Galassi tomb at Cervetri. The plans of Canina were corrected in several particulars. Some fragments of bronze, iron, and vases were found. Among the latter are six proto-Corinthian *scyphi*, and possibly remains of a Rhodian and a Corinthian vase. A neighboring tomb yielded little of importance. See also *Ausonia*, I, 1906, pp. 121-122, where the new results are given, and it is added that all the objects found have been secured for the Museo Gregoriano in the Vatican.

**COMO. — Additions to the Museo Civico. —** The Museo Civico at Como has received by bequest the antiquities collected by A. Garovaglio. The larger part of the collection consists of Roman and pre-Roman antiquities from Lombardy, but there are bronzes, vases, and glass from Etruria and Greece, as well as objects from Egypt, Assyria, and Babylon. (*Ausonia*, I, 1906, pp. 200-201.)

**ESTE. — Discovery of Roman Remains. —** At Este in 1905 there were discovered beneath the *Teatro sociale* the remains of a Roman building with a mosaic pavement supported on a series of low arches to protect it from moisture. In the *Giardino Pellesina* a Roman street, walls, pavements, and fragments of vases and other objects have been found, including a small plate of bone, which, from the scale marked on one edge, seems part of a Roman rule. (*A. PROSDOCIMI, Not. Scav.* 1906, pp. 171-175; fig.)

**NAPLES. — The Greek City Wall. —** In *Not. Scav.* 1906, pp. 448-465



FIGURE 7. — DISCOBOLUS FROM CASTEL PORZIANO.

(2 plans; 16 figs.), E. GÀBRICI describes in detail the discovery of the remains of the old Greek city wall of Naples at the corner of the Via Forcella and the Vico Egiziaca (see *A.J.A.* X, p. 350). The discussion of the historical and topographical questions will appear later.

**OSTIA.**—**Terra-cotta Moulds.**—In *Not. Scav.* 1906, pp. 357-373 (20 figs.), A. PASQUI describes in detail the moulds recently found at Ostia (*A.J.A.* XI, p. 98). In a shop, forming part of a small house, were thirty-five large jars, in which were found about four hundred double moulds. There is no record of a similar discovery elsewhere, but in the *Magazzino archaeologico comunale* at Rome are two fragments which seem to belong to similar moulds. The large moulds are thin, and the smaller moulds thick, so that the cakes pressed in them would all have about the same weight, and experiment shows that this weight was about a Roman pound. In the house were also found many jugs, all holding the same quantity. Near the house was a *pistrinum*.

**POMPEII.**—**Progress of the Excavations.**—In *Not. Scav.* III, 1906, A. SOGLIANO continues his account of the excavations at Pompeii from December, 1902, to March, 1905 (see *A.J.A.* XI, p. 98). They were confined to Reg. VI, Ins. XVI, south of the Porta Vesuviana. Between the gate and the Insula is an open square. The Via Stabiana was cleared along the east of the Insula, and is now open its entire length. Its width varies decidedly. The trapezoidal shape of Ins. XIV and XVI shows that the *piano regolatore* of the Etruscans was based upon the preservation of the main streets of the older town. Some inscriptions and small objects were found during the excavation of the street (pp. 148-161; 8 figs.). The side street bounding Ins. XVI on the west has been cleared. It was much worn by traffic. A number of inscriptions and some small objects were found (pp. 318-323; 2 figs.). Excavation of the Insula began at the south, and continued along the Via Stabiana. On the southern street was a small house and *thermopolium*; on the southeast corner a *fullonica*; on the Via Stabiana two small houses, one of which is scarcely more than a side entrance to the large house, No. 7 (pp. 345-351; 2 figs.). This house, called that of the *Amorini dorati*, has been fully excavated, but only the entrance, *atrium*, and *tablinum* are described. In a room opening from the atrium were found bronze vases inlaid with silver and a herm of Parian marble, with yellow hair adorned with a red band. Among the paintings is a mutilated replica of the unexplained picture, Sogliano, No. 627, with the name Phoenix beneath one of the standing figures (pp. 374-383; 6 figs.).

**RAVENNA.**—**A Greco-Roman Sarcophagus.**—In *Boll. Arte*, I, 1907, iv, pp. 1-9 (2 pls.; 5 figs.), P. AMADUCCI publishes a Greco-Roman sarcophagus of the late third or early fourth century, recently found in S. Vitore at Ravenna. On one side is a seated woman (inscription, *Memphi*); on the other, apparently the same woman in a doctor's office (inscription, *Memphi Glegori*). On the front, flanking the funerary inscription, are on the right a seated figure reading from a scroll; on the left a similar figure playing on a stringed instrument. Above each figure is a Greek inscription in Roman characters. The Latin inscription on the front, repeated on the back, shows that the sarcophagus was the grave of Sosia Juliana and Tetratia Isiade, daughter and wife of C. Sosius Julianus. The meaning of the scenes and inscriptions is briefly discussed.

**ROME.—The Necropolis in the Forum.**—In *Not. Scav.* 1906, pp. 253-294 (38 figs.), G. BONI publishes his sixth report on the excavation of the necropolis (see *A.J.A.* XI, p. 99). He describes with great care a trench tomb (B) containing a burial, and three pit tombs (V, X, Y) containing cremations. The vases were of the types found in the other graves. Tomb Y contained a hut urn, and a stand for coals or incense (*acerra*). The human remains are described by Professor TEDESCHI of Padua.

**Discoveries on the Palatine.**—In an attempt to ascertain the position of the entrance to the early fortification on the Palatine, a circular ditch was found similar to one close to the Forum. It is believed to be a tomb, belonging to the time of the earliest settlement on the Palatine (*London Times*, April 22, 1907). Under walls long considered as belonging to *Roma quadrata* D. Vaglieri has discovered tombs like those in the Forum. In one was a vase which can scarcely be earlier than the end of the fifth century. This seems favorable to the view that until after the Gallic invasion only the Capitol was fortified. (*Chron. Arts*, 1907, p. 174.)

**The Sacred Grove of the Nymph Furrina.**—In July, 1906, workmen in the Villa Sciarra on the Janiculum discovered fragments of architecture, sculptures, and inscriptions in a semicircular hollow. These discoveries, first communicated to W. St. Clair Baddeley, are published by P. GAUCKLER in *C. R. Acad. Insc.* 1907, pp. 135-159 (2 figs.). The inscriptions are chiefly dedications to Syrian gods, including *Adadus*, *Jupiter Malecibrudis* (hitherto unknown), and others. A richly carved altar was erected by Artemis of Cyprus to Zeus Ceraunius and the *Nymphae Furrinae*. This then was originally the grove of the old Roman nymph Furrina, later identified with the Furies and pluralized. In the second century A.D. it became the sanctuary of many foreign gods. Two Greek pentameters show that a certain Gaionas built a fountain to supply water for the sacred rites. Partial reports are given by W. ST. CLAIR BADDELEY, *London Times*, March 15, 1907, and *Athen.* April 6, 1907, and by G. GATTI, *Not. Scav.* 1906, pp. 248 and 433.

**A New Statue of a Daughter of Niobe.**—In *B. Com. Rom.* XXXIV, 1906, pp. 157-185 (3 pls.; fig.), R. LANCIANI discusses the Niobid group of the Gardens of Sallust, where was found, June 13, 1906, a perfectly preserved statue in Greek marble of one of the daughters of Niobe (Fig. 8). The



FIGURE 8.—STATUE OF DAUGHTER OF NIOBE.

statue had been carefully concealed in an underground gallery at the southeast of the Nymphaeum (Piazza Sallustiana), close to the northern angle of the Servian Wall. Lanciani's article deals chiefly with the history of excavations in the Gardens of Sallust, and the previous evidence for the existence of this group. In *Not. Scav.* 1906, pp. 434-436 (4 figs.), G. E. Rizzo discusses the new statue, concluding that it probably belongs with the Niobids in Copenhagen (*A.J.A.* V, p. 232; VIII, p. 474), but that it is not a Greek original of the fifth century, but the work of an eclectic sculptor of about the first century B.C., who affects archaistic traits. Much in the treatment suggests the so-called Venus of the Esquiline. The statue is also published in *C. R. Acad. Insc.* 1907, pp. 104-113 (pl.), by P. GAUCKLER, who tentatively suggests that it is the work of a Hellenistic sculptor in Asia Minor, and recalls the group brought from Syria by C. Sosius (Plin. *H.N.* 36. 5. 28). The figure has no connection with the Florentine group. In *Allg. Ztg.* December 12, 1906 (Beilage) A. FURTWÄNGLER points out the value of this figure and its connection with the Copenhagen statues.

**The Via Triumphalis and Sarcophagi.**—A short distance north of the Vatican Palace a piece of the Via Triumphalis has been found in an excellent state of preservation. Near the same spot a large marble sarcophagus of the fourth century has been discovered. The decoration of the front is extraordinary in the attempt to adapt to this purpose the grandiose arabesques of a temple frieze. The inscription on another sarcophagus shows that the senate still had its *scribae* in the fourth century. Tombs and inscriptions of older date have also been found by the Via Triumphalis. (G. GATTI, *B. Com. Rom.* XXXVI, 1906, pp. 321-326; 2 pls.; *Not. Scav.* 1906, pp. 300-304; 3 figs.) Another section of the Via Triumphalis has been found on the Via Famagosta. Near the place where the sarcophagi were found are remains of columbaria with inscriptions of the family Socconia. (G. GATTI, *Not. Scav.* 1906, pp. 336-338.)

**Excavations on the Via Appia.**—In *Not. Scav.* 1906, pp. 338-344 (plan), G. PINZA describes excavations on the Via Appia five miles from the Porta Capena at the *ustrinum* or "Grave of the Horatii." To the north were found walls of buildings, which probably belonged to a posting station, and remains of two early tombs, to avoid which the road makes a curve. Probably these are the traditional tombs of the brothers. The so-called *ustrinum* occupied an earlier enclosure, possibly a station for the Ambivaria. Here, too, was the *sacer campus Horatiorum*, and apparently a *Fossa Cluilia*.

**Minor Discoveries.**—In *Not. Scav.* 1906, Nos. 4-12, G. GATTI and D. VAGLIERI record a number of minor discoveries at various points in Rome. For the most part these consist of foundations, fragments of sculpture and architecture, lead pipes, bricks, and fragmentary inscriptions. On the Via Quirinale, near the Villa Colonna and the former convent of S. Silvestro, many ancient remains have come to light, the most important of which is a relief representing a country scene. On the left Pan is seated in a cave; at the right is an *aedicula* containing a statue of Diana as huntress with a garlanded altar in front; in the foreground is a herd of cattle and sheep with dogs (pp. 245-247; fig.; see also pp. 180, 356). Near S. Croce in Gerusalemme have been found the upper part of a sarcophagus, with traces of two busts in a medallion, and an inscription giving the exact

age of *Cassia Pisonis*, who died September 16, 346 A.D. (pp. 334-335; fig.), and also several inscriptions, including part of a list of Roman nobles of the beginning of the fourth century A.D., each of whom had subscribed 400,000 sesterces for some unknown purpose (pp. 430-431). Building operations on the Via Flaminia, Via Salaria, and Via Nomentana have led to the discovery of columbaria and tombs yielding a number of inscriptions (pp. 143-148 (fig.), 181-182, 211-213, 249-252, 299-300, 335-336, 356-357, 431-433). On the Via Labicana by Tor Pignattura have been found sixteen new inscriptions from the cemetery of the *equites singulares* (G. TOMASSETTI, pp. 208-211). On the Via S. Martino ai Monti has been found a deep well of the republican period, lined in the lower part with rings of tufa formed by joining four blocks, and in the upper with *opus reticulatum* (A. VALLE, pp. 333-334).

**SARDINIA. — Minor Discoveries.**—In *Not. Scav.* 1906, A. TARAMELLI reports discoveries at several places in Sardinia. Near **Assemini** are the remains of a Roman villa, much damaged by the peasants, though part of a bath is traceable (pp. 200-202). Near **Cagliari**, a tomb has been found containing five vases of the eneolithic period, with no trace of Phoenician or Punic influence (pp. 162-167; 4 figs.). At **Zoppara** is an inscription of 62 A.D., apparently referring to the erection of a public building at the expense of certain Sardinians, whose names are hard to parallel in Roman inscriptions (pp. 198-200; fig.).

**SICILY. — SYRACUSE. — Acquisitions of the Archaeological Museum.**—In *Boll. Arte*, I, 1907, iii, pp. 7-13 (12 figs.), P. ORSI records the more important additions to the Archaeological Museum at Syracuse. Among the terra-cottas is an equestrian figure of the early fifth century which was probably part of an acroterion, a flying Nike of the later fifth century, and a curious *xoanon*; the two latter are unique among Sicilian terra-cottas. Of the vases the most important is a black-figured cylix, with youths on foot and on horseback, and a sphinx to whom clings a man in the position of Odysseus escaping from the cave of Polyphemos. Some bronzes, jewellery, glass, coins, and gems are briefly noticed, as well as two pieces of Sicilian majolica, and a German painting of the fifteenth century.

**TIVOLI. — Survey of the Villa Hadriana.**—In *Not. Scav.* 1906, pp. 313-317 (4 plans), V. REINA describes the careful survey of the Villa Hadriana at Tivoli by students of the Engineering School at Rome, giving the position of the base line, and the methods and formulae employed in the triangulation and levelling.

**MINOR DISCOVERIES.**—Among the minor discoveries reported in *Not. Scav.* 1906, Nos. 4-12, are the following: At **Arquà Petrarca**, relics of the neolithic age, including rude pottery and stone weapons (A. ALFONSI, pp. 353-355). At **Canova di Puglia**, the funeral urn of L. Abuccius Salvius, with richly sculptured ornaments, including fruits, flowers, and emblems; and a statue of Jupiter, the work of a native artist inspired by a Greek model. (Q. QUAGLIATI, pp. 323-328; 6 figs.) At **Cantalupo**, a new example of the rare stamp, *C.I.L.* XV, 1441. (D. VAGLIERI, p. 384.) At **Castel d'Agogna**, a votive tablet on which the name of the divinity is indicated only by the letter M, and some Gallo-Roman pottery and glass. (G. PATRONI, pp. 169-170.) At **Migliadino S. Fidenzio**, in repairing the old church, a number of fragmentary Latin inscriptions, and two mediaeval



sarcophagi, one inscribed. As no ancient foundations were found, the material is believed to have been brought from Este. (A. PROSDOCIMI, pp. 417-422.) At **Milan**, two sepulchral inscriptions, and from the Via Oriani two fragments of a richly carved cornice, seemingly from an important Roman building. (A. DE MARCHI, pp. 385-388.) At **Maruggio**, a hoard of 48 silver coins of Magna Graecia, including coins dating from the sixth century (Sybaris) to the early years of the fourth. (Q. QUAGLIATI, pp. 215-217.) At **Monterotondo**, near the Via Salaria, remains of a Roman villa, and an architrave inscribed *Herculi sacrum | P. Aelius Hieron Aug. lib. ab admisso[nē]*. (G. TOMASSETTI, pp. 213-214.) At **Padua**, a silver ring set with a carnelian. The ring is inscribed *veltnvip : vesie : arn. hi : al*; the bezel, *l. ikeinu*. (A. MOSCHETTI, pp. 329-330; fig.) At **Palestrina**, a new dedication to Fortuna Primigenia. (G. GATTI, p. 344.) At **Pavia**, in searching for the pre-Roman necropolis, a Roman cemetery, which was in use from the first to the fourth century A.D. (G. PATRONI, pp. 389-393.) At **Pernumia**, four pre-Roman vases, which are the first early remains from this neighborhood. (A. PROSDOCIMI, pp. 175-176.) At **Posta**, a dedication to the old Sabine goddess Vacuna, by P. Flavius Septiminus, *praefectus classis*, which indicates that there was a shrine of the goddess in the valley as well as on the mountain near Laculo. (N. PERSICETTI, pp. 465-466.) Remains at **Rocca di Gioia**, which show that this mediaeval castle occupies the site of a prehistoric as well as Roman settlement. (A. DE NINO, pp. 467-468; fig.) At **S. Giacomo di Portogruaro**, near the ancient Concordia, Roman urns, fragmentary inscriptions, a grave relief, and coins of the first century A.D., and in the neighborhood two bronze hatchets of the pre-Roman period. (G. C. BERTOLINI, pp. 422-429; 5 figs.) At **S. Polo di Pieve**, a hoard of 587 Roman bronze coins, dating from 5-248 A.D. (pp. 140-141.) Near **S. Vittorino** (Amiternum) a portion of the Via Salaria, which supports the view that this road followed a straight line from Amiternum to Foruli; remains of Roman buildings, a fountain, and fragmentary inscriptions. (N. PERSICETTI, pp. 183-185.) Near **Tarentum**, Q. QUAGLIATI reports (pp. 468-474; 5 figs.) the examination of a Greek tomb consisting of two rock-cut chambers, each with its own door and stairway. Each contained a stuccoed funeral couch. The tombs had been already plundered. At **Teolo**, trial pits near Monte Rosso have revealed a settlement of the eneolithic period, with pottery bearing characteristic terra-mare decorations, stone implements, fragments of bronze, carved wood, nuts, shells, etc. (A. MOSCHETTI and F. CORDENONS, pp. 393-400; 6 figs.) In **Cattolica Eraclea**, in Sicily, the foundation walls of a magnificent theatre, dating from the classical age, have been uncovered. In **Ancona** a number of Roman tombs, probably of the third century B.C., have been found, containing, among other things, two beautiful silver vases, a number of urns, with ashes of cremated persons, and gold earrings with smaragd stones. (*Nation*, April 18, 1907.)

## SPAIN

**COTO FORTUNA.**—**Ingots of Lead.**—An ingot of lead, with the inscription *Societ. Mont. Argent. Iluro*, has been found at Coto Fortuna, 7 km. west of Mazaron, province of Murcia. Several other ingots without inscriptions were found at the same place, where are considerable remains of



ancient mines. The ancient working of these mines began about 200 B.C. and stopped soon after 400 A.D. (H. JECQUIER, *R. Arch.* IX, 1907, pp. 58-62). An ingot from the same mines, with the inscription *Societ. Argent. Fod. Mont. Ilucr. Galena*, was found at Rome in 1887. Ancient mines in Spain were well known and important. In the Louvre is an ingot with the inscription *M. P. Roscieis M. F. Maic.*, which was found about 1840. Other similar ingots are in other museums. (HÉRON DE VILLEFOSSE, *Ibid.* pp. 63-68; fig.)

**NUMANTIA.** — **Discovery of Scipio's Works.** — In *Arch. Anz.* 1907, cols. 3-35 (plan; 7 figs.) A. SCHULTEN gives the results of the work in 1906 around Numantia. As the first campaign had proved the existence of an Iberian city, the second was devoted to the evidences of Scipio's blockade. Five of the seven forts mentioned by Appian have been found, as well as several larger camps and parts of the wall of circumvallation. The positions were chosen and strongly fortified for defensive rather than offensive purposes, and all the barracks and other buildings were made of stone. No other such military structures are known before the great permanent camps of imperial times at Novaesium and Carnuntum.

## FRANCE

**ALESIA.** — **A Pan's Pipe.** — In *C. R. Acad. Insc.* 1907, pp. 100-103, T. REINACH describes a Pan's pipe recently found at Alesia. It is a rectangular block of wood in which are seven holes of varying depth and remains of an eighth. The small size of the holes makes the tone very shrill. Calculation and experiment indicate that the scale was the Hypophrygian.

**ARRAS.** — **A Gallo-Roman Settlement.** — During the construction of new boulevards at Arras (Pas-de-Calais) numerous Gallo-Roman antiquities have been found, including rings, buckles, fibulae, styli, coins of the first and second centuries A.D., lamps, and many fragments of stamped pottery. The potters' stamps number 36, of which six are new. (Count A. DE LOISNE, *B. Soc. Ant. Fr.* 1906, pp. 403-409.)

**BIOT.** — **A Roman Monument.** — In *R. Ét. Anc.* IX, 1907, pp. 48-68 (5 pls.; 14 figs.), R. LAURENT and C. DUGAS describe the results of excavations in 1906 at a hillock between Antibes and Nice near the station Biot. The hill in Roman times lay between the Via Aurelia and the sea and commanded the bridge over the Brague. The finds included sculptured stones forming apparently part of a gateway, pottery, and a few coins of the first, third, and fourth centuries A.D. A careful comparison of the Gallic arms on these sculptures with those on other monuments and on coins leads to the conclusion that the monument was erected in the reign of Augustus.

**LIÉVIN.** — **A Gallo-Roman and Merovingian Cemetery.** — At Liévin (Pas-de-Calais), six hundred and sixty tombs ranging in date from the Gallo-Roman to the Merovingian periods have been discovered. A description of the finds, which are particularly important in the Frankish section, is given by Count A. DE LOISNE in *B. Soc. Ant. Fr.* 1906, pp. 358-364; 2 figs.

**NICE.** — **An Attic Relief.** — In *B. Soc. Ant. Fr.* 1906, pp. 336-337 (pl.), É. ESPÉRANDIEU publishes the grave relief of a young athlete now in the Museum at Nice. The inscription (*C.I.A.* II, 1344) shows that it came

from the Piraeus. It is a work of the second century B.C., and not without merit.

**PARIS.—Acquisitions of the Louvre in 1906.**—In *B. Soc. Ant. Fr.* 1906, pp. 417-423, A. HÉRON DE VILLEFOSSE and E. MICHON report the acquisitions of the department of Greek and Roman Antiquities of the Louvre during 1906. Seventeen marble statues and busts are described, including a child's head of Praxitelean style. Among the eight reliefs are fragments of two Attic stelae and a lutrophorus. Seventeen ancient glass vessels have been obtained from tombs at Cyzicus. Inscriptions and objects of bronze, wood, and ivory are eleven in number, among them the carved ivory hilt of a dagger in fine Mycenaean style from Egypt.

**Fragment of a Sarcophagus.**—In *B. Soc. Ant. Fr.* 1906, pp. 392-394 (fig.), E. MICHON publishes the fragment of a sarcophagus containing an Amazonomachy in the Louvre. Its source is unknown, and it is badly mutilated, but clearly belongs to the fourth group of the second class of these representations (ROBERT, *Antike Sarkophagreliefs*, II, p. 77).

**Discoveries at the Marché aux Fleurs.**—In *B. Soc. Ant. Fr.* 1906, pp. 400-416, A. HÉRON DE VILLEFOSSE summarizes the discoveries at the Marché aux Fleurs (see *A.J.A.* XI, p. 106), describing the professional reliefs, and discussing the five epitaphs already found. In August, 1906, another inscription was found, the epitaph of a certain Fortunatus, described as *veysi[llarius exe]rc[itus]*. This is the fifth monument of a Roman soldier discovered in Paris.

**PEYRIEU.—Minor Discoveries.**—In *B. Soc. Ant. Fr.* 1906, pp. 337-338, É. CHANEL reports the discovery at Peyrieu (Ain) of three graves, and two potters' furnaces, which have yielded numerous fragments of pottery, and some small objects.

**SAINTE COLOMBE.—Roman Baths.**—In *C. R. Acad. Insc.* 1907, pp. 60-92 (12 figs.), A. HÉRON DE VILLEFOSSE describes the Roman remains found at Sainte Colombe near Vienne in a group of ruins long known as the "Palais de Miroir." Haphazard excavations have brought to light mosaics, architectural fragments, and statues, the best of which is the crouching Venus now in the Louvre. More systematic excavations begun in 1906 by T. Chaumartin have shown that the remains belong to extensive and handsome Thermae. The *caladarium*, *tepidarium*, and *frigidarium* can be identified. The latter was richly decorated with statues. In the débris from earlier excavations has been found part of the left foot of the Venus.

In *B. Soc. Ant. Fr.* 1906, pp. 343-344, the same writer publishes three graffiti from pottery belonging to F. Chaumartin.

## BELGIUM AND HOLLAND

**NAMUR.—Discovery of a Bronze Head.**—At the Roman villa of Mettet near Namur a curious bronze head has been recently discovered. It represents a man with a curled beard and the ears of a he-goat, one of which is turned toward the face. It is considered Gallo-Roman work of the second or third century A.D. It is perhaps the only male Roman head with long hair. Similar heads are at Spire (a centaur) and at St. Germain-en-Laye. (*Athen.* April 27, 1907.)

**THE HAGUE.—A Collection of Greek Coins.**—The *Cabinet des*

*médailles* at the Hague has recently acquired a large number of ancient coins from the collection of the late Mr. Six. In *R. Belge Num.* 1907, pp. 113-147 (2 pls.); 277-303 (2 pls.), DE DOMPIERRE DE CHAUFÉPIÉ begins the publication of a selection from this acquisition. A short sketch of the collection of Mr. Six is followed by a description of 317 Greek coins, chiefly from the cities of Asia Minor and the adjacent islands. The plates contain eighty-seven reproductions.

## GERMANY

### THE WORK OF THE ROMANO-GERMAN COMMISSION. —

In *Röm. Germ. Forsch.* 1905 (Frankfort, 1906) is given a summary of the year's work in the study of early Germany. In all the reports the literature is summarized and discussed, and the field work described. A short outline (pp. 1-4) of the activity of the Römisch-Germanische Kommission is given by H. DRAGENDORFF, the Director. K. SCHUMACHER discusses (pp. 5-26) the prehistoric discoveries, especially in western Germany. There is little of significance to report for the earlier periods. A Hallstatt settlement has been found on the Lorelei. The report is chiefly concerned with recent publications. Pp. 26-48 (2 figs.), E. ANTHERS discusses the investigation of the early fortifications (*Ringwälle*), treating first the present state of their study. The remains date from neolithic to the Carolingian times, and differ widely in form, and probably in use. The scientific study is only begun, and much is still unsettled. Excavations are described on the Kastelberg near Köstlach (Hallstatt), on the Britzgyberg near Illfurt (probably Hallstatt), on the Lorelei (later bronze age and Hallstatt), and on the Altenburg near Niedenstein (La Tène). The remains of the Roman occupation are discussed (pp. 48-69; 2 figs.) by H. DRAGENDORFF. A second Roman fortress on the Lippe has been found, at Oberaden, and has led to renewed discussion whether here or at Haltern is the site of Aliso. If here, then at Haltern was the *castellum Lupiae flumini adpositum*. Further excavation is needed to decide the question. At Haltern the gates of the large fort have been found in irregular positions, and the outline of a large intrenched camp traced. Many minor excavations are reported, and a longer account is given by G. WOLFF of the excavations at Heddernheim, where four successive fortifications can be traced, extending from a provisional camp to a walled town. Pp. 69-82 (map), G. WOLFF discusses the settlements in the southern Wetterau in prehistoric and Roman times. Neolithic and Hallstatt remains do not occur on the same sites. La Tène settlements coincide often with each of the earlier periods. Roman settlements are often found on neolithic and La Tène sites. During the Roman period single villas or farms were more common than villages. With the Frankish occupation comes a gathering of the population into villages. Numerous new discoveries in Roman Germany are briefly noted (pp. 82-90) by H. DRAGENDORFF, who also notices (pp. 90-97) the recent discussions of provincial ceramics. H. SCHUCHHARDT adds (pp. 97-99) a brief mention of Frankish and Saxon remains.

**BONN.** — **Excavations of the Provincial Museum.** — In *Bonn. Jb.* 1906, pp. 204-343 (14 pls.; 11 figs.), is published a report on the excavations and discoveries of the Provincial Museum at Bonn from 1903-1906. The work was chiefly at Remagen and the "Alteburg" near Cologne. Both

were *castella*, built under Tiberius, with a palisaded earth wall and trenches, and rebuilt in stone about 70 A.D. About 270 A.D. the Alteburg was abandoned and the fort at Remagen included in a larger stone wall. These forts belong to a system of defensive works, while the earlier forts of Drusus are obviously offensive and temporary. An introduction by H. LEHNER (pp. 204-213) is followed (pp. 213-244) by a detailed account by the same writer of the work at Remagen. He also describes the excavations at the Alteburg (pp. 244-266), while the objects discovered are treated (pp. 266-318) by J. HAGEN. Excavations on the Fürstenburg near Xanten, described (pp. 318-330) by H. LEHNER, led to the discovery of part of the defences of a Roman fort, like those at Haltern and Remagen. The grave of a Gallic warrior at Urmitz of the La Tène period is described (pp. 330-339) by C. KOENEN, who also discusses briefly (pp. 339-343) a Gothic pottery of about 1200 A.D., which is important for the history of mediaeval ceramics in Germany.

**COLOGNE. — Roman Graves.** — The Roman graves discovered in Cologne during the last ten years are described in *Bonn. Jb.* 1906, pp. 344-378 (6 pls.; 9 figs.), by J. POPPELREUTER. The finds show that during the first century A.D. the pottery and other art is distinctly classic, then follows a period of decline, and at the end of the second century a marked revival in ceramics, glass, and metal. It is possible that this new Hellenic influence came up the Rhine, rather than by way of Marseilles. It seems probable that by the middle of the third century there was a strong Christian element in Cologne. Toward the end of the fourth century there is a complete cessation of the art products. *Ibid.* pp. 379-434, J. HAGEN gives a minute inventory of the contents of seventy-three graves.

**A Roman Weight.** — In *Bonn. Jb.* 1906, pp. 435-441 (fig.), E. PERNICE publishes a stone ball, recently found at Cologne. It weighs 39,500 gr., originally had an iron handle, and is marked by nine vertical lines crossed by a horizontal line. It is a weight containing ninety units, which, allowing for the handle, must correspond to ninety Attic minae. Many examples of the use of the Attic standard in the Roman Empire are given.

**KLEIN-KÜHN AU. — A La Tène Cemetery.** — In *Z. Ethn.* XXXIX, 1907, pp. 186-192 (36 figs.), Mr. SEELMANN reports the discovery of a cemetery of the La Tène period at Klein-Kühnau (Dessau). A number of urns, in which the ashes had been buried with ornaments, are described with their contents in detail. The most interesting object is the fragment of a Pan's pipe, with traces of five reeds set in resin.

**XANTEN. — Discovery of a Roman Amphitheatre.** — In *Bonn. Jb.* 1906, pp. 447-453 (2 figs.), J. STEINER describes the Roman Amphitheatre at Colonia Traiana near Xanten. Its excavation was completed in 1904. Only the foundations remain, but the plan is clear. The axes of the elliptical building are 100 m. and 90 m., of the arena, 58.50 m. and 49 m. It is argued that this was the scene of the martyrdom of St. Victor and the "Theban Legion."

## AUSTRIA-HUNGARY

**CASTELVENERE. — Recent Discoveries.** — In *Mitt. Anth. Ges.* XXXVI, 1906, pp. [141]-[143] (fig.), L. K. MOSER describes discoveries at Castelveneré in Istria. They include potsherds and other objects from the neolithic period, with some remains of Roman and Venetian times.

**LAURIACUM. — A Bronze Tablet.** — In *Jh. Oest. Arch. I.* IX, 1906, pp. 315-321 (pl.; fig.), E. BORMANN discusses a fragment of a bronze tablet containing five lines of a Latin inscription from the legionary camp of Lauriacum near Enns. A comparison with the bronze tablets of Salpensa (*C.I.L.* II, 1963) leads to the conclusion that the fragment was part of the constitution given to a *municipium* at Lauriacum in the time of Caracalla. A fragmentary inscription on stone is also published containing the titles of Septimius Severus and Caracalla.

**TOMAJ. — Prehistoric Discoveries.** — In *Mitt. Anth. Ges.* XXXVI, 1906, pp. [140]-[141] (2 figs.), L. K. MOSER reports excavations at the Gradišče and the Tabor near Tomaj. At the latter point strata were found containing objects of the middle ages, Roman times, and the bronze age; at the former three graves containing skeletons with bronze ornaments of the La Tène period.

### GREAT BRITAIN

**CIRENCESTER. — A Romano-British Village.** — In *Athen.* May 11, 1907, ST. CLAIR BADDELEY describes the excavation, about four miles south of Cirencester on the estate of Lord Biddulph, of a number of small houses and a shallow pit, which the pottery shows must belong to a Romano-British village. Nothing Saxon has been found, nor any "Samian" ware.

**LONDON. — BRITISH MUSEUM. — Bust of Agrippina the Elder.** — In *Burl. Mag.* XI, 1907, pp. 99-100 (pl.), CECIL SMITH describes a small plasma bust, recently given to the British Museum, which is evidently a portrait of Agrippina, the wife of Germanicus. The material is rarely used for anything but small intaglios. The portrait is a remarkably fine work, especially impressive for quiet dignity and largeness of style, and clearly the work of a master hand. As a characteristic portrait it is distinctly superior to the bust in the Capitoline Museum.

**Illustrations of Greek and Roman Life.** — The authorities of the British Museum have placed in the former Etruscan room a collection of objects illustrative of Greek and Roman life, both private and public. The exhibition includes specimens of children's toys and games, surgical instruments, illustrations and models of industrial processes, dress, furniture, weights and measures, building materials, ships, burial customs, the drama, religion, politics, games, and war. A somewhat detailed account of the objects and their arrangement is given in the *London Times*, May 13, 1907.

**NEWSTEAD. — The Roman Camp.** — In *The Builder*, February 2, 1907, the excavations conducted since 1895 by the Scottish Society of Antiquaries at the Roman camp at Newstead, near Melrose, are described. The central fort was built in the time of Agricola. The *praetorium*, the *via principalis*, various storehouses, lodgings for soldiers, etc., have been identified, and weapons, pottery, and other small objects have been found. The excavations are to be continued. (*R. Arch.* IX, 1907, p. 335.)

**STOKE COURCY. — Excavation of the Wick Barrow.** — The excavations at the Wick Barrow in Stoke Courcy, Somerset, which were begun during the middle of April by the Somersetshire Archaeological Society, have been discontinued for the present. The result so far is said to show that the mound belongs to the early bronze age, as it contains two fairly perfect interments with characteristic pottery of that date. Below

these in the unexplored portion is a curious wall, the use of which is not yet apparent. There was also at least one interment apparently unconnected with those already mentioned. It is certain that the mound is not the burial place of the Danish chieftain, Hubba. (*Athen.* May 4, 1907.)

## AFRICA

**BULLA REGIA.**—*Progress of the Excavations.*—In *C. R. Acad. Insc.* 1906, pp. 547-563 (3 figs.), A. MERLIN reports the results of further excavations at Bulla Regia (see *A.J.A.* XI, p. 116). In the three rooms at the back of the court have been found colossal marble statues of Apollo, Ceres, and Aesculapius. Many fragments of inscriptions have been found, of which eight are published. They show that Apollo was worshipped as *Genius coloniae*, and that the other gods were associated with him as *Dii Augusti*. Other fragments mention the *rostra*, the *tabularium*, and a temple of Diana.

**CARTHAGE.**—*Punic Inscriptions.*—In *C. R. Acad. Insc.* 1907, pp. 180-185 (2 figs.), P. BERGER discusses three Punic inscriptions recently found in the necropolis of Bordj-Djedid. One is the epitaph of Batbaal, a high priestess, whose husband belonged to a family that had held the office of *suffet* for four generations. The priestess bears the title *Rab Cohanin* (chief of the priests), which may be compared with the *Mater Sacrorum* of a Carthaginian inscription (*C. R. Acad. Insc.* 1899, p. 160), and seems to show that a woman was president of a college of priests. The other inscriptions are unimportant epitaphs.

**A Latin Inscription.**—In *B. Soc. Ant. Fr.* 1906, pp. 373-377, A. MERLIN reports the discovery at Carthage (Ouled-l'Agha) of the epitaph of a soldier of the first *cohors Urbana*, from Emerita (Merida) in Lusitania. It is the first example of a native of Spain in this cohort, but it is probable that a fragmentary list of soldiers from Spain and Italy (*C. R. Acad. Insc.* 1891, pp. 29-31) also refers to this body.

**TIMGAD.**—*Recent Discoveries.*—The house of a Roman Flamen, Corfidius Crementius, has been found with an inscription in which the owner praises the decoration of his house. In the house was found a quantity of scorched wheat and other grain, showing that this part of the city was destroyed suddenly. Elsewhere an industrial quarter has been found, including the workshop of a bronze caster, with the furnace still filled with fuel, and a pottery. A new forum, a small temple of Mercury, and the twelfth basilica were also discovered. (*W. kl. Phil.*, April 10, 1907.)

**UCHI MAIUS.**—*A Dedication to Carthage.*—In *C. R. Acad. Insc.* 1907, pp. 94-95, R. CAGNAT publishes a Latin inscription recently found on the site of Uchi Maius. It is a dedication *ex testamento* of Q. Apronius Vitalis *Karthagini Augustae*. It is the first dedication found to the deified city.

## UNITED STATES

**BALTIMORE.**—*Egyptian Antiquities at Johns Hopkins University.*—The Johns Hopkins University has received a collection of Egyptian antiquities from Deir el-Bahari. The most interesting object is the relief of a crocodile with a fish in its mouth. The pottery includes 31 vessels



of various kinds. *Rec. Past*, VI, 1907, p. 95 from the *Washington Herald*.)

**BOSTON.**—**The Administration of the Museum of Fine Arts.**—Mr. Gardiner M. Lane has been chosen President of the Museum of Fine Arts in place of Mr. Samuel D. Warren, who declined a reelection. (*B. Mus. F. A. V*, 1907, p. 1.) For the assistance of visitors who may desire special guidance in the Museum, Mr. G. M. Borden of the Museum staff has

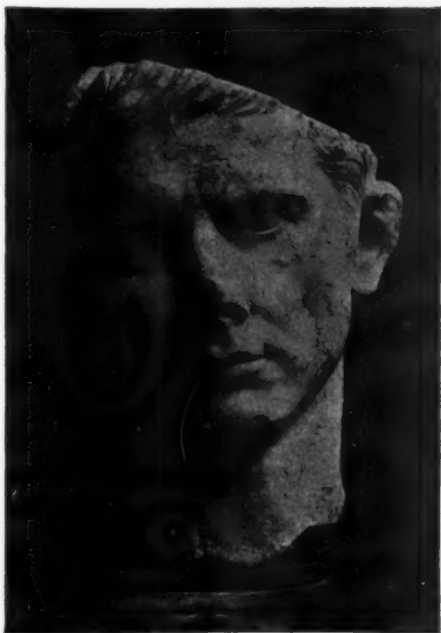


FIGURE 9.—HEAD OF AUGUSTUS.

been appointed Docent. (*Ibid.* p. 9.) Professor Arthur Fairbanks of the University of Michigan has been elected Director of the Museum.

**Accessions of the Museum of Fine Arts.**—In the *Thirty-first Annual Report* (1906) of the Boston Museum of Fine Arts, pp. 55-61, S. N. DEANE gives a detailed account of the accessions during the year to the Department of Classical Art. The most important is a fine marble head of Augustus given by Mr. E. W. Forbes (Fig. 9). A large part of the upper left side of the head has been lost. It is an unusually characteristic portrait. The realistic modelling of the face is in contrast with the more idealized head of Augustus from the Despuig collection already in the Museum (see also *B. Mus. F. A. V*, 1907, pp. 1-3; 4 figs.). Among the vases is a Nolan am-



phora, a bequest of Mrs. Martin Brimmer, with a representation of Oedipus and the sphinx. The terra-cottas include a whistle attached to the image

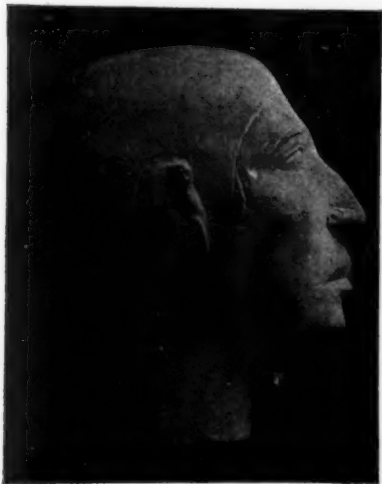


FIGURE 10.—LIMESTONE HEAD.

of a crouching cat. The Museum has also purchased 131 Byzantine lead seals. In *B. Mus. F. A. V.*, 1907 p. 12 (2 figs.), S. N. D[EANE] reports that Mrs. W. Scott Fitz has given the Museum a number of unusually beautiful examples of Graeco-Syrian glass from the neighborhood of Damascus.

In the *Thirty-first Annual Report*, pp. 74-78, O. BATES gives a description of eighteen objects received from the excavations at Gizeh in 1905-06 (see *A.J.A.* X, p. 364). Some of these objects are also discussed in *B. Mus. F. A. V.*, 1907, pp. 20-21 (six figs.). The most important is a portrait head (Fig. 10) in limestone of the fourth dynasty. It belongs to a very small group of sculptures, and is a fine example of the early art of the Old Empire. It is in almost perfect condition, but part of the upper lip was repaired in plaster by the sculptor. Other interesting specimens are three limestone groups in good preservation from mastabas of the fifth dynasty. From the estate of Mrs. Martin Brimmer has been received an unusually large (11.3×7.8 cm.) and fine scarab in greenish blue faience, bearing the cartouche of Seti I (Fig. 11). Unusual features are the curious bands of electrum which seem to have served for suspension, and the elevation of the body of the beetle from the base (see also *B. Mus. F. A. V.*, 1907, p. 3; 3 figs.).



FIGURE 11.—SCARAB OF SETI I.

**CHICAGO.**—Inscriptions in the Field Columbian Museum.—In *Cl. Phil.* II, 1907, pp. 277-280 (4 figs.), E. J. GOODSPEED publishes four inscriptions, which form part of a collection of Egyptian antiquities recently given to the Field Columbian Museum of Chicago by Mr. S. L. James.

Three of the inscriptions are apparently fragments of Greek gravestones. The fourth is a Roman brick stamp (see *C.I.L.* XV, i, 169 a), and was possibly purchased in Rome.

**NEW YORK — METROPOLITAN MUSEUM.** — **Acquisitions of Greek and Roman Antiquities.** — The principal additions to the Greek and Roman antiquities of the Metropolitan Museum are described in *B. Metr. Mus.* II, 1907. Pp. 5-9 (16 figs.) E. R[OBINSON] comments on the seventy-two terra-cottas, of which sixty-seven are statuettes, chiefly from Tanagra. Important is the fragment of a large female statue (45 cm. high), which reflects the qualities of Attic sculpture of the age of Phidias. Pp. 122-125 (6 figs.) the same writer describes in detail fifteen objects in precious metals and gems. Among these are a pair of electrum spirals of unusual shape, probably Phoenician work of the eighth or seventh century B.C.; a Greek gold ring of the fifth century bearing the figure of a nude dancing girl; a gold ornament from the back of a fibula of pediment shape, surmounted by an acroterion and ending at the corners in the fore parts of winged horses, modelled in the round; a fragment of a cameo representing a Nereid riding on a Triton, a work of great beauty; a flying Nike of chalcedony, lacking the head, arms, and wings, but finely executed; a large silver handle, probably of the first century A.D., cast solid and weighing 1438.536 gr. It is decorated in relief with hunting scenes and ornamental motives. Pp. 17-20 (7 figs.). Miss G. M. A. R[ICHTER] describes seventeen bronzes, which include four mirror handles of the sixth and fifth centuries, statuettes of a youth carrying a pig (archaic), Poseidon (fourth century) and Mercury (Gallic-Roman), two mirror-cases with decoration in relief, and two *emblemata* representing satyrs' heads. Pp. 82-83 (2 figs.) the same writer publishes a white lecythus of the early fifth century (Fig. 12) with a representation of the flight of Perseus. The figures of Perseus and Pegasus are in dark brown with incised details, that of Medusa is wholly in outline. Various details are in vermillion.



FIGURE 12. — PERSEUS AND MEDUSA.

**Department of Egyptian Art.** — In *B. Metr. Mus.* II, 1907, p. 22, is reported the receipt of a number of fragmentary reliefs from the temple of King Mentuhetep at Deir el-Bahari. They consist principally of representations of birds and plants, are well preserved, and are almost unique examples of Egyptian temple sculpture of the eleventh dynasty. From the same site comes a statue in gray granite of the scribe Netjem, a characteristic work of the nineteenth dynasty. All these objects are the gift of the Egypt Exploration Fund. For the excavations undertaken by the Museum in Egypt, see p. 344.

**Two Bronze Tripods.**—In *B. Metr. Mus.* II, 1907, pp. 33-40 (11 figs.), G. H. CHASE publishes a description of the two bronze tripods recently lent the Museum by Mr. James Loeb (*A.J.A.* XI, p. 61). As a detailed study of these tripods by the same author will appear in *A.J.A.* XII, a summary of this article is omitted.

## EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL, AND RENAISSANCE ART

### GENERAL AND MISCELLANEOUS

**APHRODITO.**—*Arabian Papyri.*—In *Z. Assyr.* XX, 1907, pp. 68-104, C. H. BECKER publishes and translates seventeen Arabic papyri from the first century of Islam that were found at Aphrodito in Egypt. These are governmental and police records of the most varying character.

**ATHENS.**—*Byzantine Lead Seals.*—In *J. Int. Arch. Num.* IX, 1906, pp. 61-146, K. M. KONSTANTOPOULOS begins the publication of a supplement to the catalogue of Byzantine lead seals in the National Numismatic Museum at Athens. The present article describes 448 specimens. *Ibid.* pp. 49-54 (2 figs.), N. A. VEES publishes three Byzantine lead seals of the eleventh or twelfth century.

**BULGARIA.**—*Melnic and Rossno.*—In *B.C.H.* XXXI, 1907, pp. 20-37 (5 figs.), P. PERDRIZET describes some of the more important early churches, treasures, and frescoes at Melnic, which boasts 64 churches, of which 57 are still standing. The most space is given to the little monastery of St. Charalambos. A short notice of the monastery of Rossno is added.

**CILICIA AND LYCAONIA.**—*Byzantine Churches.*—*Notes on a Journey through Cilicia and Lycaonia.*—In *R. Arch.* VIII, 1906, pp. 390-401 (11 figs.), GERTRUDE LOWTHIAN BELL continues (see *A.J.A.* XI, p. 120) her description of churches and other buildings at Daouleh. Two of these were large buildings of several rooms, undoubtedly monasteries, and in one of them was a chapel resembling in form the mausoleum of Galla Placidia at Ravenna. *Ibid.* IX, 1907, pp. 18-30 (14 figs.), a two-storied building at Daouleh, the domed cruciform basilicas of St. Michel at Silleh and St. Eustathius at Miram, and a rock-cut church, the Kyriakon, near Silleh, are described.

**CYPRUS.**—*The Treasure from Cyrenia.*—In *Le Musée*, IV, 1907, pp. 157-160 (pl.), A. SAMBON publishes another piece of the treasure from Cyrenia (see *A.J.A.* XI, p. 120), purchased by J. P. Morgan. It is a large silver plaque richly decorated with scenes from David's combat with Goliath, arranged in three compartments. Three other plaques are in the Cyprus Museum. The history of this treasure and the objects in the Morgan collection are treated in *Burl. Mag.* X, 1907, pp. 355-362 (pls.), by O. M. DALTON. The silver dishes with the story of David are probably Syrian work not later than the third quarter of the sixth century, and continue the series begun in the fourth century by such works as the shield of Theodosius at Madrid and the shield of Aspar at Florence. The scenes are probably from miniatures.

**KERM ABUM.**—*New Finds in the Sanctuary of St. Menas.*—C. M. KAUFMANN publishes the results of his excavations in 1906 on the

site of the sanctuary of St. Menas at Kerm Abum in the Libyan desert in *Röm. Quart.* 1906, pp. 189-204 (plan). The most important discoveries were the baptistery and the "burial basilica" of the north cemetery. The excavation of the baptistery made possible a general plan of the sanctuary (120 m.  $\times$  50 m.). Among the finds are the niche which probably held the effigy of St. Menas between two camels, described by an Arab traveller, and imitated in a small relief in the Museum at Alexandria. See also *Klio*, VII, 1907, pp. 141-142.

**SWITZERLAND.**—**Plaster Ornaments.**—At Disentis (Grisons) excavations on the site of one of the churches of the monastery of Desertina, founded in 612 A.D., have brought to light interesting fragments of plaster ornament. They date from the seventh or eighth century. At Münster there exists in the monastery a plaster statue of Charlemagne, probably of the latter half of the twelfth century. Fixed in the wall of the monastery church is a plaster Baptism representing Christ, the Baptist, and an angel holding the Saviour's garments. (E. A. STÜCKELBERG, *B. Soc. Ant. Fr.* 1906, pp. 324-329.)

**AN UNPUBLISHED DRAWING BY DÜRER.**—S. SCHEIKÉVITCH publishes in *Gaz. B.-A.* XXXVII, 1907, pp. 331-336, a drawing by Albrecht Dürer, signed with his monogram and the date 1515, representing an owl perched upon a branch, wings outspread, with a vulture (?) at either side. This drawing was used by the author of a popular wood-cut, illustrating a verse upon Envy and Hate by Hans Sachs. The latter was included by Passavant among the wood-cuts of Dürer, but was rejected by Valentin Scherer; rightly, as Scheikévitch believes, from a comparison with the newly discovered drawing.

#### ITALY

**ACQUISITIONS OF ITALIAN MUSEUMS.**—The Uffizi will shortly acquire the collection of drawings belonging to Baron Geymüller, important for its architectural designs. The Galleria Nazionale at Rome is to have the works of art now kept in the hospitals of Rome, among them a Madonna by Mino da Fiesole and the Madonna signed *Opus Andreae*, now on a stairway in San Giacomo. The Museo Nazionale of Florence has acquired a fragment of a Della Robbia figure, a relief in terra-cotta of the fifteenth century, another terra-cotta in high relief of the Madonna, and a wooden Virgin and Child, Umbrian work of the fifteenth century (*L'Arte*, 1907, p. 156). G. FRIZZONI in *Rass. d'Arte*, 1907, pp. 65-67, notes three additions to the gallery of the Museo Municipale at Milan: a St. Francis, which he attributes to Francesco Mazzuchelli, called Morazzone (1576-1626), and two pictures by Pellegrino, a St. Victor and a St. Margaret. A number of drawings have also been added both to this gallery and to the collection in the Castello Sforzesco.

**BORGIO A MOZZANO.**—**An Annunciation.**—In the church of S. Jacopo at Borgio a Mozzano, in a dark niche, were two statues of painted terra-cotta representing the Annunciation. They have recently been removed, cleaned, and replaced in a better light. They are clearly in the style of Giovanni della Robbia. (*Boll. Arte*, I, 1907, i, p. 27; fig.)

**BURLIGO.**—**A Borgognone.**—A Virgin and Child now in the church of Burligo (Bergamo) is published by L. ANGELINO in *Rass. d'Arte*, 1907,

pp. 76-77. He attributes it to Borgognone. The motive is unusual; the Madonna stands looking down at the Child, who, moving gently to the right, holds up an apple in his left hand to his mother.

**FIESOLE. — Additions to the Museum.** — The contents of the Oratorio of San Ansano, Fiesole, have been acquired by the Italian Government and will soon be placed in the little museum on the Piazza Mino. The sculptures include the head of a boy in unglazed terra-cotta, by Luca della Robbia — one of his most beautiful works; a round of the Virgin in Adoration, by Andrea della Robbia, with a notable frame of flowers and fruit; besides interesting fragments of Byzantine wood carving. The pictures

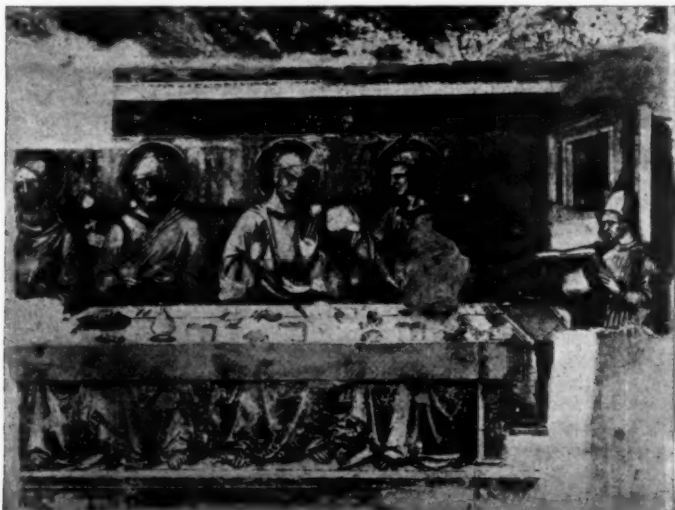


FIGURE 13. — FRESCO IN THE ISTITUTO DELLE BELLE ARTI.

number about fifty of the fourteenth and fifteenth centuries — mostly of small size and importance. (*Nation*, January 24, 1907.)

**FLORENCE. — Discovery of Frescoes in the Belle Arti.** — The fresco of the Last Supper recently found in a room on the ground floor of the *Istituto delle Belle Arti* in Florence (*A.J.A.* XI, p. 122) is described by D. B. MARRAI in *Boll. Arte*, I, 1907, i, pp. 25-26 (2 figs.). At the left enters the head of the Hospital of St. Matthew, with attendants, and at the right is a youth reading aloud (Fig. 13). The figures of Christ and four apostles were destroyed by a door opened in 1783. *Ibid.* ii, p. 34, it is reported that on the opposite wall has been found a fresco of the Crucifixion, evidently the work of a different artist.

**A Michelangelo Room in the Accademia.** — Corrado Ricci's plan of substituting real works by Michelangelo for the casts which are now grouped around the "David" in the Accademia is finally to be carried out.

The "River-god" is already there, and the king has recently permitted the removal of the "Slaves" from the Boboli gardens. It is hoped that the "Adonis" and "Victory" of the Bargello, and the "St. Matthew" in the court of the Accademia will also be transferred. (*Chron. Arts*, 1907, p. 94.)

**Acquisitions of the National Museum.**—In *Boll. Arte*, I, 1907, i, pp. 20-22 (8 figs.), I. B. SUPINO describes briefly some objects recently exhibited in the National Museum at Florence. A bronze plate inlaid with gold and silver contains a hunting scene in a style suggestive of the third century A.D. The article also reproduces some bronze profiles, Florentine and Ferrarese work of the fifteenth century, and a fine carved wooden triptych of the Bolognese school of the same period.

**Acquisitions of the Uffizi.**—In *Boll. Arte*, I, 1907, ii, pp. 25-29 (2 pls.; 5 figs.), C. GAMBA describes some of the Venetian paintings recently added to the Gallery of the Uffizi. Among them are S. Louis of Toulouse, by Bartolomeo Vivarini, and a Holy Family by Cariani. The other paintings are of the eighteenth century. *Ibid.* p. 33, there is noted the acquisition of a tabernacle of the sixteenth century, containing a painting of the Madonna and Child, and above, a Crucifixion with St. Francis and St. Jerome. It seems to be of the school of Filippo Lippi.

**An Annunciation by Nicola Gallucci di Guardiagrele.**—The National Museum in Florence has recently acquired a stone group representing the Annunciation formerly in a garden at Tocco Casauria in the Abruzzi. In *Boll. Arte*, I, 1907, iii, pp. 1-6 (3 pls.; 3 figs.), A. COLASANTI points out the importance of this work for the history of art in the Abruzzi during the Renaissance, analyzes its style, and attributes it to Nicola Gallucci di Guardiagrele, who made the silver *paliotto* of the Cathedral at Teramo.

**A New Painting by Filippo Lippi.**—A Madonna formerly in the Villa Pucci, later in the monastery of S. Salvi and now belonging to the *Deputazione provinciale*, has been recognized as an important work by Filippo Lippi. On the back of the picture is a drawing representing the penitent St. Jerome. (*Rass. d'Arte*, 1906, December, Cronaca.) See also *Nation*, January 31, 1907. The picture is to be exhibited in the Hall of Luca Giordano in the Riccardi Palace. The composition resembles that of the Madonna with Four Saints in the Accademia, but the Child stands on the Virgin's left.

**MILAN.**—**The Last Supper of Leonardo da Vinci.**—*Boll. Arte*, I, 1907, i, pp. 15-19 (pl.; fig.), contains the report of the commission on the preservation of the Last Supper of Leonardo da Vinci. The report describes previous attempts at restoration, and shows the present dangerous condition of the painting, which is due partly to the original materials, partly to unskilful repairs, and partly to natural causes. As the experiments of L. Cavenaghi have proved successful, he is to undertake the work of preservation. After the most careful cleaning the painting is to be fastened to the wall with a preparation of resin, which will exclude the moisture.

**MONZA.**—**The Frescoes of Luini in La Pelucca.**—A careful examination has been made of the country house called La Pelucca near Monza, where were the frescoes by Luini now in the Brera at Milan. The size of the original rooms and the arrangement of the paintings, especially in the



chapel, have been determined, and as the king has given the Brera such of the frescoes as are in the palace, it will be possible to rearrange them in their original order, provided additional rooms can be obtained in the Brera. (*Boll. Arte*, I, 1907, v, pp. 27-28; fig.)



FIGURE 14.—HEAD BY GUIDO MAZZONI.

**PADUA.—A Masterpiece by Guido Mazzoni.**—The remains of the terra-cotta *Pietà* which Guido Mazzoni made for Sant' Antonio in Venice, are now in the museum at Padua, having been acquired from the *Fondazione Breda*, to which they passed at the death of Senator Breda. These remains include only the busts of the Virgin, St. John, and the Magdalen, and a magnificent recumbent head of Christ (Fig. 14). The history of the group is traced with the aid of documents by A. Moschetti in *L'Arte*, 1907, pp. 1-12 (4 figs.).

**PALESTRINA.—A New *Pietà* by Michelangelo.**—In *Gaz. B.-A.* 1907, XXXVII, pp. 177-194, A. Grenier describes the *Pietà* (Fig. 15) carved in the rock at Palestrina, which serves as altarpiece in one of the chapels in the oratory of Sta. Rosalia, belonging to the Palazzo Barberini. The work is unfinished, except for the legs of the Christ, and the motive is the one peculiar to Michelangelo, the Virgin raising with an effort the limp body of her Son, while to the right kneels the Magdalen, assisting to support the Saviour. The powerful use of disproportions and contrasts, the fact that the motive is peculiar to the master, and the resemblance to the Rondanini *Pietà* and to the unfinished *Deposition* in the National Gallery, are the chief points in favor of attributing the work to Michelangelo. It is mentioned neither in his biographies nor his correspondence, and only one of the local histories refers to it as his work; but as his patrons the Farnese occupied Palestrina from 1541 to 1550, this work could have been executed at



FIGURE 15.—PIETÀ AT PALESTRINA.



that time. In *Chron. Arts*, 1907, p. 107, H. VASNIER recalls the fact that Du Pays, in an old edition of the *Guide Joanne*, speaks of the work as attributed to Michelangelo.

**PARMA.** — **Acquisitions of the Picture Gallery.** — Among the recent acquisitions of the Picture Gallery at Parma, are the fresco of the *Vergine della Misericordia*, by Pier Antonio Bernabei, formerly over the outer door of the Orphanage for Girls, and a painting by Battista di Dosso, representing St. Michael overcoming the devil in a splendid landscape; in clouds above is the Virgin surrounded by angels. It seems to have been painted about 1524. (*L. TESTI, Boll. Arte*, I, 1907, iv, pp. 19-22; pl.; 2 figs.)

**PERUGIA.** — **The Exhibition of Umbrian Art.** — In the *Nation*, June 20, 1907, M. describes the exhibition of early Umbrian art then open at Perugia. It includes works in Umbria, whether by native artists or not, and thus shows clearly the generally imitative character of the Umbrian artists, who do not form a true school, but borrow usually from Siena, or the Marches, or Florence. Among the notable works are a bishop's crozier of the fourteenth century and an altar front of the twelfth from Città di Castello, and numerous fine textiles and embroideries. The pictures and other objects have been often gathered from inaccessible towns or monasteries, and their arrangement makes it possible to study the development of many of the local schools and artists. The value of this exhibition is also noticed by B. BERENSON, *Chron. Arts*, 1907, p. 136, and *London Times*, April 25, 1907. See also *Boll. Arte*, I, 1907, v, pp. 34-35, and *London Times*, May 22, 1907.

**RADICENA.** — **Discovery of a Drawing by Raphael.** — In the village of Radicena there was recently discovered the sketch made by Raphael for the "Battle of Constantine" in the Stanze of the Vatican. The sketch was formerly in the collection of the *Castello reale* at Naples. (*Chron. Arts*, 1907, p. 75.)

**REATI.** — **An Unpublished Presepio.** — In *Rass. d' Arte*, 1906, pp. 190-192 (fig.), G. PETRINI publishes a description of an important sixteenth century picture in the gallery at Reati representing the Virgin and Joseph adoring the infant, with the Magi in the distance. Angels play above the hut, and God the Father appears surrounded by cherubs in the sky above. The painting shows the influence of Lorenzo di Credi.

**RIPATRANSONE.** — **Frescoes in the Church of Sta. Maria Magna.** — The frescoes in the church of Sta. Maria Magna at Ripatransone in the Marches are described in *Rass. d' Arte*, 1907, pp. 7-10, by C. GRIGIONI, who ascribes to the same artist the frescoes of the church of Santa Vittoria in Mantenano and a diptych in the Palazzo Comunale at Ripatransone. There is no clew to the artist's name unless the reference in a document of 1461 to Giacomo di Campli, as the "painter already here," refers to the author of the frescoes.

**ROME.** — **Excavations in the Catacombs.** — In *Not. Scav.* III, 1906, pp. 304-312, O. MARUCCHI reports on the excavations in the catacombs during 1905 and 1906. In the cemetery of Sta. Priscilla (cf. *A.J.A.* XI, p. 123) excavations were continued near the ancient baptistery. It was surrounded by a mass of galleries before the stairway was built from the surface. The rock here is full of water, and as such a region is otherwise avoided by the ancient excavators, it is clear this site had a special importance. This confirms the view that this is the *coemeterium ad nymphas B. Petri*, where the

apostle Peter baptized. Part of the old basilica of S. Silvestro, abandoned in the ninth century, has been excavated. Excavations were also conducted between the Via Appia and the Via Ardeatina, in search of the basilica of the Pope Marcus, and the cemetery of Balbina. The results are not yet conclusive, but the remains found may belong to the basilica.

**Acquisitions of the Cabinet of Prints.**—In *Boll. Arte*, I, 1907, v, pp. 7-18 (pl.; 5 figs.), F. HERMANIN describes a number of drawings recently acquired by the Cabinet of Prints in Rome. Three of these are by Polidoro da Caravaggio, of whose works the Cabinet now has an important series, which is discussed in detail. Another, representing Hercules fighting, is attributed to the school of Antonio Pollaiuolo. A study in drapery belongs to the school of Andrea Verrocchio. Others show the style of Pierino del Vaga, Rosso Fiorentino, and Pietro da Cortona.

**A Relief of the Renaissance.**—In the Palazzo della Scimia in Rome is a fine relief, hitherto unpublished, representing the Virgin seated with the Child on her lap between St. Peter and St. Paul. The former seems to commend to her protection a tower, evidently the one now known as the Torre della Scimia. Below are the arms of the Scapucci family, and the date MCIII, probably an error for 1503. The style indicates a work of the Lombard School, in which Andrea Bregno probably had a share. (V. LEONARDI, *Boll. Arte*, I, 1907, iii, pp. 19-22; fig.)

**SANTA VITTORIA.**—**Works of Art in a Country Church.**—In the church belonging to a confraternity of St. Francis, near the village of Santa Vittoria in Piedmont, there are to be found a painting of the school of Macrino d'Alba and important frescoes from the hand of some Piedmontese painter of the *quattrocento*. (E. MILANO, *Arte e Storia*, 1906, pp. 179-184.)

**SARDINIA.**—**Churches and Works of Art.**—In *Boll. Arte*, I, 1907, ii, pp. 3-16 (3 pls.; 22 figs.), D. SCANO describes a number of old churches in Sardinia, and the works of art in the Cathedral at Cagliari. The churches discussed are the recently restored S. Gavino at Portotorres, of the eleventh century; Sta. Giusta at Sta. Giusta, one of the earliest Romanesque churches on the island; S. Pantaleo at Dolianova, which shows a puzzling combination of Romanesque and Gothic elements, and the churches of the Cappuccini and of Sta. Chiara at Iglesias, both belonging to the transitional period between Romanesque and Gothic. Of the plate in the cathedral the most important piece is a large silver crucifix, which rests on a base in the form of a richly decorated Gothic shrine, and is itself adorned on both sides with numerous figures in relief. It is assigned to the fifteenth century. In *L'Arte*, 1907, pp. 47-52 (3 figs.), E. BRUNELLI describes a plate and ewer, and a *pianeta* preserved in the same treasury. The decorations of the latter are in the Spanish style of the sixteenth century. The plate and ewer are probably the work of local artists. There is no trace of the art of Cellini, the traditional maker. Sardinian work generally preserves Gothic traditions until the introduction of Spanish baroque, but there is a brief interval, in which these works belong, when the influence of the Italian renaissance is felt.

**SICILY.**—**Catacombs near Priolo.**—The excavation of Christian catacombs and tombs near Priolo is described in *Not. Scar.* 1906, pp. 185-198 (8 figs.), 218-243 (21 figs.), by P. Orsi. A southern group is about the

catacomb of Manomoza and the early church of S. Focà (cf. *Byz. Z.* 1899, pp. 636-642). The catacomb consists of an atrium and a neighboring chamber, both containing *arcosolia* and apparently pre-Constantinian. Later another chamber was added in which were two tombs under baldachins, and above a cupola terminating in an opening for light. Fragmentary painted Greek inscriptions and some small objects of clay and glass were found. At Riuzzo is a northern group of tombs, and two catacombs. The smaller of these is perhaps that of a family and its dependants. Nothing was found to fix the date. The larger seems formed by the later union of two secret burial places. In one chamber was a large tomb carefully protected by a stone screen. In this catacomb were found marble masks and heads of the Roman period, which had apparently been introduced when the catacomb was plundered by Vandals or Arabs.

**TURIN.—Reliefs in Wood.**—The Royal Gallery at Turin has received three reliefs in wood. A triptych is Flemish work of the fifteenth century. A panel, with four Franciscan saints above, kneeling Franciscans, men and women, in the middle, and below a fawn, seems to be Piedmontese work of the fifteenth century. The third, a polyptych with painted wings, and a relief of the Madonna and Child, is also Piedmontese, but of the early sixteenth century. (*A. VESME, Boll. Arte*, IV, 1907, iv, pp. 16-18; 3 figs.)

**VENICE.—A Portrait by Lorenzo Lotto.**—The Royal Gallery at Venice has lately secured a fine portrait by Lorenzo Lotto, representing in half-length a bearded man, wearing the black cap of a scholar of the fifteenth century. It is a good example of Lotto's early work, at the transition from his first to his second style. (*G. FOGOLARI, Boll. Arte*, I, 1907, i, pp. 23-24; fig.)

**VERONA.—A Gothic Burial.**—In *Madonna Verona*, 1907, pp. 1-9 (2 figs.), C. CIPOLLA describes the discovery in a court of the Palazzo Miniscalchi of a grave of the Gothic or early Lombard period. Among the contents were a gold pectoral cross, earrings, and a ring, all of rich workmanship. The absence of weapons makes it probable that the tomb was that of a woman.

#### FRANCE

**AVIGNON.—Discovery of Frescoes.**—In the course of investigations in the Palace of the Popes at Avignon the painter Yperman has discovered at the end of the chapel called the "Consistory Hall" the traces of a large Crucifixion in fresco, dating from the middle ages. The coloring is gone, but the drawing, of a remarkable purity, remains. Similar traces have been found on the right wall of the same chapel. (*Chron. Arts*, 1907, p. 150.)

**Statuette of a Kneeling Monk.**—In *Le Musée*, IV, 1907, p. 228 (pl.), É. BAILLY publishes a marble statuette recently found in the walls of an old house at Avignon and now in the collection of Mme. P. Biollay. It represents a kneeling monk, looking upward, and seems to have formed part of a group, probably on a tomb. It is a good example of local art at the time of the Papal residence.

**AZAY-LE-RIDEAU.—A New Museum of Renaissance Art.**—Gifts by Mme. Louis Stern, the Rothschilds, Fernand Halphen, and Charles Stern,

together with contributions from the *Administration des Beaux-Arts*, have rendered possible the formation at Azay-le-Rideau of a museum devoted to the art of the Renaissance. (*Chron. Arts*, 1907, p. 18.) *Ibid.* p. 93 are announced additional gifts.

**DAUMAZAN.** — **A Mediaeval Inscription.** — In *B. Soc. Ant. Fr.* 1906, pp. 340-342, C. ENLART publishes four Latin hexameters, referring to the capture of Jerusalem by the Crusaders, July 15, 1099. They were recently discovered in the south wall of the transept of the parish church at Daumazan. Above the verses is carved an alphabet, and below is the date, 1156, which probably refers to the consecration of the church, when an alphabet was often traced on the building.

**PARIS.** — **Acquisitions of the Bibliothèque Nationale.** — Among the recent additions to the department of manuscripts in the Bibliothèque Nationale are a missal of the Premonstratensian use, with miniatures, bequeathed by Mme. Cléry, and the second volume of Josephus' *Antiquities* with the miniatures by Jean Fouquet, presented by the King of England (see *A. J. A.* X, p. 372). A detailed list of the accessions is given in *Bibl. Éc. Chartes*, 1907, pp. 1-74, by H. OMONT.

**Acquisitions of the Louvre.** — Recent additions to the Louvre collections include two fourteenth century statues, the effigies of Charles IV and his wife Jeanne d'Evreux, by Jean de Liège; a fourteenth century angel; a Virgin of the fifteenth century; a kneeling donor of the sixteenth century, — all from the abbey of Maubuisson, and presented by the *Société des Amis du Louvre*. (*Burl. Mag.* XI, 1907, pp. 55-56.) In *B. Soc. Ant. Fr.* 1906, pp. 394-400, MARQUET DE VASSELLOT describes a copper basin of the middle of the twelfth century recently acquired. It is decorated with an inscription in leonine verse and several scenes in outline from the life of the apostle Thomas. Similar basins are found in the museums of western Germany, and are supposed to be of Westphalian origin. See also *Chron. Arts*, 1907, p. 42. Other additions are an ivory Virgin of the fourteenth century, from the Adolphe Rothschild fund, and a bronze group representing a Peasant leading a Cow, a realistic Flemish work of the early seventeenth century, presented by M. Radziersdorfer. (*Chron. Arts*, 1907, pp. 114-115.) Comte Potocki has lent Rembrandt's Portrait of his Brother (ca. 1650), which he intends to bequeath to the Louvre. (*Chron. Arts*, 1907, pp. 85-86.)

**Additions to the Trocadéro.** — The *Musée de Sculpture comparée du Trocadéro* has added casts of the following objects: the Romanesque capitals of the abbey church of Dommartin at Amiens; a double figured capital from the cloister of Corbie in the same city; the twelfth century censer in the Lille museum; and two fragments of statues from the old cathedral of Cambrai; from the thirteenth century, the sepulchral figure of Ste. Ozanne in the crypt of Jouarre, a small bas-relief of the Coronation of the Virgin, at Metz, a female head from Reims, and the sarcophagus of John of Salisbury, bishop of Chartres, discovered during the excavations in the abbey of Josaphat; from the fourteenth century, the four statuettes of the collegiate church at Mantes; from the fifteenth century, four figures in the Amiens museum and a bust of the "Virgin of Pity"; from the sixteenth century, the altarpiece of Hattonchatel (Meuse), the sepulchral figure of Philippe de Guedres, the marble medallion of Antoine de Lannoy, governor of Genoa, in the Museum of Amiens, and two purely Italian reliefs in the same

museum. A new catalogue, including a bibliography, will soon appear. (*Chron. Arts*, 1907, pp. 174-175.)

**VALENCIENNES. — A Fourteenth Century Tapestry.** — A description of a tapestry preserved in the museum at Valenciennes is given in *Chron. Arts*, 1907, p. 36, by M. HÉNAULT. It represents a fifteenth century tourney, which includes among the participants such famous persons as Charles VIII, Philippe le Beau, his wife Jeanne la Folle, and the young Maximilian, together with many secondary personages who appear in other tapestries. The tapestry belonged to an unknown family of the fifteenth century, from whom it passed to the house of Saxony, whose arms appear upon the border. At the time of the Revolution, it was preserved in a room of the Hôtel de Ville at Valenciennes.

#### GERMANY

**ITALIAN MINIATURES IN GERMANY.** — In *L'Arte*, 1907, pp. 25-32 (6 figs.), P. D'ANCONA describes five manuscripts containing miniatures by Italian artists. The first is a fifteenth century manuscript of Boccaccio's *Filocalo* now in Cassel, with miniatures by a Neapolitan, as is shown by the love of minute detail and the peculiar treatment of water and mountains. Another codex in the same library contains Aretino's compilation of the *Rime*, *Trionfi*, and *Vita del Petrarca*, and was decorated by Marmitta, a sixteenth century painter mentioned by Vasari, as appears from some verses inserted by way of introduction. The artist shows the influence of Mantegna. The third manuscript is Cod. 277, A. Extr. at Wolfenbüttel, which contains verses, probably by some imitator of Giusto. Its two miniatures of Apollo and Daphne, and Apollo and the Muses, are plainly the work of Liberale da Verona. The article concludes with a description of two small manuscripts of Petrarch's *Trionfi*, one in the Royal Library at Dresden, the other in the Imperial Library at Vienna.

**BERLIN. — Acquisitions of the Kaiser Friedrich Museum.** — Recent additions to the Kaiser Friedrich Museum include: from the Hainauer collection, by gift: a small clay "Thorn extractor," probably by the Paduan Bellano, a Venetian bronze statuette of St. Peter (the companion piece, St. Paul, has recently been bought), a Gothic ivory statuette of the Madonna, two late sixteenth century bronze chandeliers from the Strozzi palace, a Madonna adoring the Child by Domenico di Paris, a marble bust of Luca Mini by Mino da Fiesole, a small bronze relief of the Madonna with angel musicians by Donatello, a polychrome relief of the Madonna by Rossellino, four panels of Saints, parts of an altarpiece by Martin Schaffner, and a Decapitation of St. John by Herri Met de Bles. These two painters were not heretofore represented in the Berlin Gallery. Other acquisitions are: Three Musicians with an Ape by Velasquez, an Adoration of the Shepherds by Murillo, a Portrait of a Lady by Joos van Cleve, and Anthonio Mor's Portrait of the Duchess Margaret of Parma. (*Burl. Mag.* X, 1906, p. 199.) To the collection of mediaeval and Renaissance sculpture have been added: an Apostle by Tilman Riemenschneider; a polychrome Baptism in relief by Hans Leinberger of Landshut; a group of figures for a Mount Calvary, South German carving of about 1500; a French thirteenth century Madonna enthroned; and a Burgundian stone statuette of "Pharaoh's Daughter find-

ing Moses" of the end of the fifteenth century. (*Burl. Mag.* X, 1907, pp. 399-400.)

**ERLANGEN.—A New Museum.**—The catalogue of the new gallery of paintings at Erlangen shows that the collection includes seventy-four pictures taken from the stock of the Alte Pinakothek at Munich, twenty-four from Augsburg, and twenty-three from Schleissheim. The museum was opened by the government in response to a request from the University of Erlangen to facilitate studies in the history of the fine arts, and for this purpose characteristic examples of the old German, Dutch, Flemish, and Italian schools were selected and sent to the museum. (*Burl. Mag.* X, 1907, p. 399.)

#### AUSTRIA-HUNGARY

**GRATZ.—A Crucifix of the Nuremberg School.**—The very beautiful Christ on the Cross in the church of the Brothers of Mercy at Gratz was recently identified by Professor Brandstetter as a work of the Nuremberg school. He detached the body from the cross and after a careful cleaning discovered upon the drapery the inscription: *Georg Schweigger in Nürnberg anno 1633*. (*Chron. Arts*, 1907, p. 35.)

**VID DI NARENTA.—A Fifth or Sixth Century Relief.**—FR. BULIĆ publishes in *N. Bull. Arch. Crist.* XII, 1906, pp. 207-214 (2 figs.), a relief representing two peacocks facing a bowl, a well-known motive with eucharistic meaning. The relief, which is of the fifth or sixth century, is important only as confirming the author's opinion that Narenta, the ancient *Narona*, was not destroyed in the third or fourth century A.D., but continued in existence until the disappearance of Roman authority in Dalmatia.

#### GREAT BRITAIN

**DISCOVERY OF A PAINTING BY VELASQUEZ.**—A picture belonging to Sir George Donaldson is identified by H. Cook in *Burl. Mag.* X, 1906, pp. 171-172, as Velasquez's missing portrait of Calabaças, a fool of the court of Philip IV. The subject is a laughing clown, standing before a folding stool, holding in his right hand a lady's portrait, and in his left a paper windmill on the end of a stick. The clown is identified with the subject of the *Bobo de Caria* in the Madrid Gallery.

**HEXHAM.—The Abbey Church.**—In the *London Times*, April 1, 1907, E. S. SAVAGE reports discoveries at Hexham in clearing the ground for the erection of a nave for the old abbey church. These include the remains of a late Gothic nave, and of the earlier Saxon church (ca. 674 A.D.), as well as fragments from the neighboring Roman town, Corstopitum. Among the latter are a bust of an emperor, and more of the inscription in the north passage of the crypt. It named Severus and his sons, but Geta's name had been erased.

**IXWORTH.—An Ornamental Metal Disk.**—In *Reliq.* XIII, 1907, pp. 133-134 (2 figs.), is published a metal disk with zoomorphic designs found at Ixworth, Suffolk. It is Anglian work, and originally formed the head of a pin.

**LONDON.—Acquisitions of the National Gallery.**—By the legacy of Miss Cohen, the National Gallery has become the possessor of twenty-six



paintings, the most important of which are three portraits by Romanino, Alvise Vivarini, and Costa. They are described, with reproductions of the Romanino and Vivarini, by HERBERT COOK in *L'Arte*, 1907, p. 152. See also *Chron. Arts*, 1906, p. 342.

**Old Masters at the Royal Academy.**—The exhibition of Old Masters at the Royal Academy is discussed by H. COOK in *L'Arte*, 1907, pp. 150–152. Among the pictures which the exhibition first made generally known is a large Circumcision by Bartolomeo Veneto, signed and dated 1506. Other noteworthy pictures are a Holy Family by Andrea del Sarto, a Venus or Lady at her Toilet, which may be a copy of the Bellini in Vienna, and a much discussed Portrait of a Lady by Ambrogio de Predis, from Lord Roden's collection at Tullymore Park in Ireland. The identification of the lady in this picture is attempted by Miss HEWETT in *Burl. Mag.* X, 1907, pp. 309–313 (2 pls.), who considers that she is Lucrezia Crivelli. Mr. Cook, however, believes that the letters L. O. and the Moor's head on the clasp she wears are an allusion to Ludovico il Moro, and that she is Cecilia Gallerani, his mistress.

**New Italian Medals in the British Museum.**—G. F. HILL in *Burl. Mag.* X, 1907, pp. 384–387, describes and reproduces some Italian medals recently acquired by the British Museum. One is a lead proof of Pisanello's medal of Vittorino da Feltre, another the same artist's medal of Pier Candido Decembrio, formerly in the Piot collection, and the rest belong to the more common work of Pastorino da Siena.

**A Wax Model attributed to Michelangelo.**—Two small models have been recently brought to light by the Keeper of Mediaeval Antiquities of the British Museum, one of which is an upright male torso, apparently by Baccio Bandinelli, while the other, a recumbent torso, recalls the figures on the Medici tombs so closely so as to suggest the attribution to Michelangelo. There is a lack of finish about the figure, and nothing of the heroic or superhuman in the proportions, but the first objection is removed by comparing the model for a Hercules and Cacus in the Victoria and Albert Museum, and the latter disappears when we find that the master's preliminary studies are almost invariably naturalistic, in spite of the disproportions of his finished work. (C. J. HOLMES, *Burl. Mag.* XI, 1907, pp. 189–190.)

**The "Madonna del Divino Amore."**—The picture called the "Madonna del Divino Amore," recently offered in London as a Raphael, was submitted to Messrs. Holmes and Fry for examination, with the result that they have found it a genuine product of Raphael's immediate entourage, probably executed by Baldassare Peruzzi after a drawing by Raphael himself. (*Rass. d'Arte*, May, 1907, Cronaca.)

**ROWLSTONE.**—A Sculptured Norman Tympanum. —The Norman tympanum over the south doorway of the church of St. Peter at Rowlstone, Herefordshire, bears a representation of Christ in Glory, within an oval aureole supported by four angels. The nimbus is cruciform, but without the enclosing circle. (*Reliq.* XIII, 1907, pp. 135; fig.)

**STILLINGFLEET.**—A Viking Ship on a Norman Door. —The door of the church at Stillingfleet, Yorkshire, is adorned with two horizontal hinge straps of iron, with ends terminating in beasts' heads. On the upper part of the door are iron ornaments, including figures of men, a device of fleur-de-lys, and a Viking ship. The whole design is intensely Scandinavian



in character. Another boat is represented on the ironwork of a church door at Stapleford, Kent. (*Reliq.* XIII, 1907, pp. 127-128; 2 figs.)

#### AFRICA

**CARTHAGE.**—**The Cemetery at Mcidfa.**—Father DELATTRE publishes in *C. R. Acad. Insc.* 1907, pp. 118-127 (2 figs.), a report on the continuation of his excavations at Mcidfa (see *A. J. A.* XI, p. 131). Of the basilica only the foundation and some architectural fragments remain, but beside the church is a large rectangular area filled with tombs. Many fragments, including part of a concave sun-dial, lamps, and slabs decorated with Christian symbols have been recovered, but the chief result is the discovery of 3963 fragments of Latin inscriptions, chiefly Christian. *Ibid.* pp. 176-177, A. HÉRON DE VILLEFOSSE reports that Father Delattre has discovered in fragments a slab from a tomb bearing the names of the martyrs Perpetua, Felicitas, and their companions.

**Seals and Inscriptions.**—In *B. Soc. Ant. Fr.* 1906, pp. 322-324 (3 figs.), P. MONCEAUX publishes two lead amulets, in the form of the seal of Solomon, and a lead tablet containing remains of a magical inscription. All were found at Carthage by Father Delattre. *Ibid.* pp. 351-353, he describes two Byzantine lead seals, and two coins from the same source. *Ibid.* pp. 372-373 (2 figs.), he publishes an abraxas gem, and a fragment of a Christian lamp, on which is represented a ship with four passengers, and in front of the prow a swan.

**HENCHIR CHORAB.**—**A Dedication.**—The following dedication has been recently found inscribed upon a pilaster of an early Christian basilica at Henchir Chorab: *ad hanc do|num Dei |tribunal basilicae Domi|nae Castae | sanctae ac | venerande | martiri (palm) | Sabinianus | una cum coniuge et filis | votum perfecit* (two palms). The martyr Casta is mentioned in the *martyrologium Hieronymianum*. The *tribunal basilicae* is interesting as a phrase transferred from the terminology of the pagan basilica to denote the elevated presbyterium. (O. MARUCCHI, *N. Bull. Arch. Crist.* 1906, pp. 315-316.)

**HENCHIR KEMABLEL.**—**Christian Inscriptions.**—Upon the arch of a basilica at Henchir Kemabel the following inscription was recently found: . . . MER | ARMIGERORVM | BOTVM COMPLEBIT DOGS. The first words refer to the *numerus* with its epithet *armigeri*. The abbreviation completing the inscription is the famous *Deo gratias* adopted by the Catholics as counter cry to the schismatic Donatists. The same formula is found in another inscription on a basilica in the neighborhood. (O. MARUCCHI, *N. Bull. Arch. Crist.* 1906, pp. 314-315.)

**THABRAKA.**—**Mosaics.**—Among the mosaics in the pavement of a basilica discovered in Thabraka, one was found which outlined the plan and elevation of a church, the *ecclesia mater* according to the accompanying inscription. Another depicts a scribe at his desk, busily copying a *martyrum vita*. (O. MARUCCHI, *N. Bull. Arch. Crist.* 1906, pp. 316-317.)

#### UNITED STATES

**BROOKLYN.**—**A Triptych by Sano di Pietro.**—The Brooklyn Museum of Arts and Sciences has received from Mr. A. A. Healy a triptych

by Sano di Pietro (1406-1481), representing the Virgin seated between two Evangelists. It belonged for several generations to a family living near Siena and was shown in the Siennese exposition of 1904. The only other painting by Sano in the United States is that in the Jarvis Collection at New Haven. (*Chron. Arts*, 1907, p. 77.)

**CLEVELAND.**—*Italian Pictures in the Hollenden Gallery.*—The gallery of Mr. L. E. Holden contains a number of Italian paintings which were bought, in 1867, from the Jarvis collection. The most important of them are described and reproduced by MARY LOGAN BERENSON in *Rass. d'Arte*, 1907, pp. 1-5. Those reproduced are: a Madonna suckling the Child, of the Siennese school; a Madonna adoring the Child, ascribed to Domenico Ghirlandaio in the gallery but probably by Botticini; a Virgin suckling the Child, by Lorenzo di Credi; a portrait of Giuliano de' Medici, drawn from Michelangelo's statue, probably by Salviati; an excellent Madonna and Saints, by Lorenzo da San Severino, the only representation of the Umbrians in the collection; an Adoration of the Shepherds, possibly of Bramantino's school; an interesting Leonardesque Madonna which is already well known; and a Portrait of a Gentleman and his Wife, by G. B. Moroni.

**NEW YORK.**—*Acquisitions of the Metropolitan Museum.*—In *B. Metr. Mus.* 1907, p. 27 (fig.), the acquisition is reported of a Nativity by Fiorenzo di Lorenzo, a small but good example of this Umbrian master. *Ibid.* pp. 40-45 (5 figs.), BASHFORD DEAN describes a series of Burgundian tapestries of the fourteenth century representing the Seven Sacraments, recently presented by Mr. J. P. Morgan. Nothing is known of their history, and their origin and date are determined by internal evidence. *Ibid.* pp. 77-80 (3 figs.), R. E. F[RY] describes a large altarpiece dedicated to St. Andrew, formerly in the church of Perpignan. It is probably the work of Luis Borrassá, and is an admirable example of the recently discovered Catalan school, which flourished near Barcelona in the early fifteenth century. *Ibid.* pp. 108-109 (fig.), L. M. P. describes four Renaissance objects: a small marble statue of Temperance, a work of the Pisan school of the late fourteenth century; a terra-cotta relief of the Virgin and Child, by Jacopo della Quercia; a cassone panel of about 1420, representing the capture of Salerno by Robert Guiscard; a tabernacle with painted wings enclosing a relief of the Madonna, attributed to Rossi. *Ibid.* pp. 93-99 (5 figs.), E. R[OBINSON] announces that Mr. J. P. Morgan has presented to the museum the objects in the eighteenth-century section of the Hoentschel collection, and made an indefinite loan of the Gothic section. These objects will be exhibited in a new section of the building, and a detailed description is deferred.

**PHILADELPHIA.**—*The Future Picture Gallery.*—F. J. MATHER, in *Burl. Mag.* X, 1907, pp. 269-271, gives an estimate of the value of the gallery which it is said will be formed in Philadelphia from the collections of W. L. Elkins, J. G. Johnson, and P. A. B. Widener (see *A. J. A.* XI, p. 135). Two-thirds of the 1400 pictures are earlier than the nineteenth century. The Flemish and Dutch schools will be most completely represented by fine pictures. The Italian and Spanish painters will appear in less numbers, but some of the canvases are very important. English art of the eighteenth century and the landscape-painters from Gainsborough and Wilson to Turner will be "splendidly in evidence." French painting prior

to 1800 will be the weakest portion, but the list includes some primitives, Clouet, and a remarkable Watteau. Early German painting is adequately represented, although most of the attributions to Dürer and Holbein are questionable. The gallery will rank with European museums of the second class, being "fairly on a par with the Cassel gallery, for instance, or with that of Glasgow, while being more comprehensive than either."